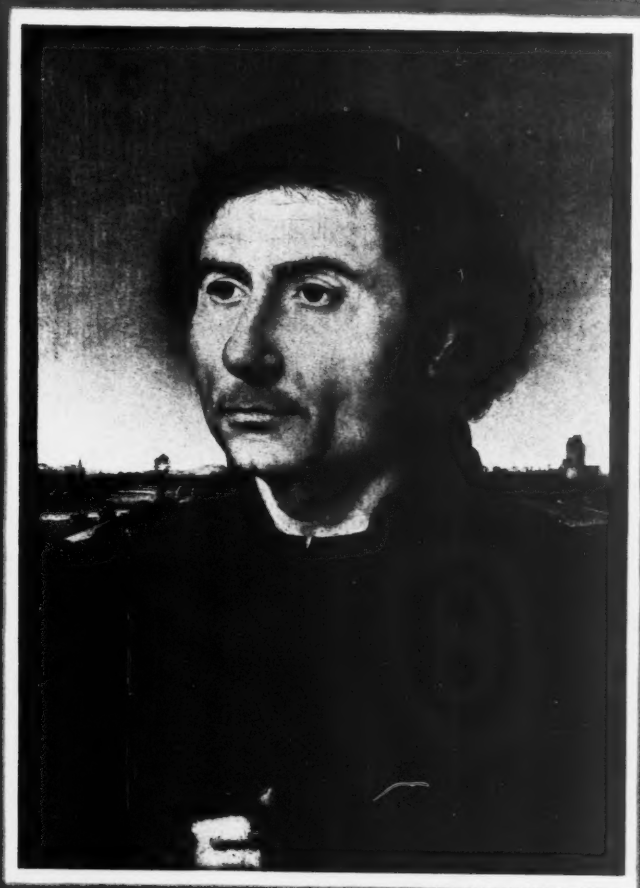


THE *Art Digest*



Portrait of a King: Meaning

See Page 9

April 15, 1942

25 Cents

THE NEWS AND OPINION OF THE ART WORLD



The First Macbeth Gallery, 237 Fifth Avenue

FIFTIETH
ANNIVERSARY
EXHIBITION

Through April 30th

MACBETH GALLERY

11 East 57th Street

New York City

DUVEEN BROTHERS, INC.

PAINTINGS
TAPESTRIES
PORCELAINS
OBJETS d'ART

720 FIFTH AVENUE

NEW YORK

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DICEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Cultural Censorship

THE BANNING of *Life Magazine* in Boston last month—because it reprinted six nude pictures then on public exhibition at the Dallas Art Museum—once again makes us conscious of the fact that America has yet to reach national maturity. We have not entirely escaped the curse of Puritanism.

Minding thy neighbor's business is one of our oldest traditions. It began with the Pilgrim Fathers who, fleeing persecution in the Old World, promptly installed bigotry in the New. Roger Williams was an early victim. Then came the shameful episode of the Salem witch parties. Down through the centuries the scarlet letter was branded upon all who refused to conform with legislated morals. The Scopes "monkey" trial in Tennessee was a particularly nauseous piece of American bigotry. It found its climax, however, in that foolish experiment Prohibition, which bred more criminals and drunkards than any of Mrs. Grundy's previous efforts to protect the public's morals.

In the entire history of American intolerance, Boston holds a unique position of prudish righteousness that must set on edge the teeth of her more intelligent citizens. The workings of her infamous Watch and Ward society have many times held her up to the ridicule of the cultured world. In the 1920's the phrase "Banned in Boston" brought fame and sales to numerous books; plays, suitable for the entertainment of other cities, were deemed dangerous to the smug Bostonian soul. Her latest attempt at art censorship illustrates a rigor-mortis state of mind that explains why, with one notable exception—17th century Holland—no Protestant country has ever produced a great school of art.

Basically, the truly educated mind resents censorship in all its pernicious phases. To a cultured person it is enervating to have his freedom of selection curbed to fit the adolescent groove cut by parasitical politicians and meddling old women to make the world safe for ignorance. He knows instinctively that levelling the peaks to fill the valleys is just another way of insuring national mediocrity. For creative art cannot live without freedom of action, of thought and selection.

Why not let good taste be our first and last barrier against vulgarity?

Bulliet Grows Pessimistic

ELSEWHERE in this issue appears a résumé of an article C. J. Bulliet, critic of the *Chicago Daily News*, wrote on the state of art in Chicago primarily, and in the nation generally. Bulliet, pioneer defender of modernism in the Mid-West, in this case speaks in tones of dark blue indigo—his pessimism is so thick that one could cut it with a none too sharp knife. In fact, the keys of his typewriter must have bogged down more than once beneath the weight of his depression, and one has trouble reconciling the article with the writer's kind, ready smile of human sympathy.

Chicago art, Bulliet wrote, is mostly "a mixture of the

foreign 'isms,' built on a foundation of native mediocrity." Maybe it isn't in our genius to paint, he added glumly.

There is some truth in Brother Bulliet's observations, but that is not the reason he is quoted here. Rather, we should look upon his pessimism as a healthy purgative against the recent optimism of those who herald the arrival of the American Renaissance, without doing much more than just talking about it. Where some go to one extreme in praising anything and everything painted or sculpted in America, Bulliet goes to the other extreme in lambasting the devil out of the Chicago artists. Somewhere between must lie the true state of art affairs in America. And, speaking of Chicago art, I can recall off hand two very fine paintings I have seen in recent months, Aaron Bohrod's *Blackhawk Street* and Gertrude Abercrombie's *Solitude*.

Both pessimists and optimists are irritating playmates to have around. Both give a distorted picture. The pessimist is the less objectionable, since one always feels good when the future does not turn out as bad as predicted. The optimist, with his eternal everything-will-be-all-right smile, builds you up to a great big let-down. The pessimist, passing your coffin, will say, "What more did you expect." The optimist, gazing at your dead face, will reassure you, "Don't worry. Just wait till I speak with the coroner."

Pick your horse, and lay your bet.

Florida Taxes Art

WITH INCREASING TEMPO the United States are becoming Balkanized. Where once we had one nation of 48 units working together for the national good, each petty state now seems intent upon its own little schemes of interstate tariff and taxation. Each seems to want to delegate to itself the sovereign powers of a minor Balkan kingdom.

For example, it is now impossible for a truck carrying essential war materials to roll across the country without having to stop at almost every state border, be examined by a group of local troopers, comply with about 48 different breeds of local red tape and then pay a tariff into the coffers of state politicians. The worst example, of course, is the trucking difficulty between New York and New Jersey. A resident of New Jersey owning a truck cannot drive that truck into New York unless he hires a unionized thug to sit with him as he drives across the state line. This method of interfering with interstate commerce has been declared constitutional by the Supreme Court. Don't ask me why or how.

And now the American Artists Professional League draws our attention to an example of interstate taxation of art. Florida has passed a new personal property tax law that makes works of art lent by "foreigners" from the other 47 petty kingdoms taxable at the rate of 5 percent of their declared value. Here is how Florida's protective tariff works: If, through the generosity of your soul or some more earthy reason, you lend a \$1,000 painting to a Palm Beach exhibition, you will have to pay the local tax collector \$50 before you get your picture back. Understand, this is not a sales tax, which would be fair, but a neat piece of legal graft levied against you because you don't happen to be a citizen of Florida.

"State rights," the old timers will shout. The answer of modern America, fighting with its back to the wall against the totalitarian powers of Europe and Asia, should be that states have no rights, except to look pretty as geographical divisions on a national map of the United States.

Until the Florida situation clears up under the guidance of common sense, it would seem best if we foreigners keep our works of art safely at home. In the meantime, it would be rather jolly if that old wheeze about needing a visa to visit Brooklyn came true—at five bucks per visit.

KNOEDLER

Flemish Primitives

Benefit of
Belgian Sailors
with the
Allied Fleets.

Through May 9

14 EAST 57TH STREET

New England Landscapes

ALDRO T.

HIBBARD

April 20 to May 2

GRAND CENTRAL ART GALLERIES, Inc.
Hotel Gotham, Fifth Ave. at 55 St., N. Y. C.

*** DOWNTOWN GALLERY *
SPRING
EXHIBITION**

watercolors by

JANE C. STANLEY

Memorial Exhibition held by her daughter

ALICE STANLEY ACHESON

also showing paintings

April 20 through May 2

ARGENT GALLERY, 42 W. 57

FIFTEEN GALLERY
37 West 57 St.

SMALL PAINTINGS

NORMAN MASON

APRIL 20TH TO MAY 2ND

Recent Paintings

TSCHACBASOV

April 19th - May 2nd

A.C.A. GALLERY
26 West 8th Street • New York

THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Joseph Luyber, Secretary-Treasurer. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Managing Editor, Frank Caspers; Associate Editor,

THE READERS COMMENT

The Director Reports

SIR: I wish to thank you and express my appreciation for the coverage you gave our gallery inasmuch as it has undoubtedly encouraged a more widespread belief in American art around Terre Haute. Such support as yours gives the public here confidence and encourages our program.

They have come to see the gallery and they have liked it. In as inconspicuous a way as I could manage, I have attempted to sound out dissenters. I have found absolutely none. This, of course, is really encouraging. The contemporary American art we have on exhibit is very congenial to the people here, many of whom are seeing it for the first time.

Many thanks.

—JOHN ROGERS COX,

Director, Swope Art Gallery.

We Concur Heartily

SIR: The creation of the Swope Art Gallery in Terre Haute has given me great pleasure. It is one of the most encouraging and timely gestures in America today, and places Terre Haute at the head of every city of its size and of a great many larger ones. Bravo!

—GEORGE SARTON

Professor in Harvard University

But of course Mrs. Grundy

SIR: Do not send another number of THE ART DIGEST to this address. I do not want your indecent publication in my home.

—MARY R. KEITHBY, Vernal, Utah.

Pro

SIR: I was very glad to see that in the review of Sheldon Cheney's book [April 1 issue], your reviewer extracted the kernel of the problem of understanding modern art. I was glad, too, to note that the DIGEST is not as hide-bound and ultra-conservative in attitude as some of the obsolete aesthetic corn you so often reproduce on your pages might lead one to believe.

Modern art, like the airplane and the motor car, is here to stay. The screams and denunciations of art's reactionary elements will not stop its progress any more than the cries of harness and buggy makers held back the development of the automobile. I realize that being a news magazine you must present to readers a cross-section of what's happening in art, but I'd certainly like to see more emphasis on the new, the vitally alive art that will tomorrow be regarded as today's major aesthetic contribution.

—GEORGE DAVIS, St. Paul

Con

SIR: I have been perturbed of late to notice reproductions of wild, insane "modern" art in the pages of the DIGEST. That fantastic stuff has in it nothing of Beauty, and art should be concerned mostly with Beauty. Contrary to the sayings of some smart-aleck critics, the camera did not rule out the function of the artist to record nature in her most beautiful aspects. Abstractions, surrealism and all the other mad isms should be blocked off the pages of art publications so that they cannot contaminate our younger painters, too many of whom show signs of being led astray.

—FREDERICK T. STEVENS, Chicago

Ed.: As long as the Pros balance the Cons, we feel the DIGEST is reporting objectively, impartially.

Helen Boswell; Business Manager, George Burnley; Circulation Manager, Marcia Hopkins.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.20; Foreign,

Current Exhibition

RECENT WATERCOLORS

by

JOHN WHORF

MILCH GALLERIES
108 W. 57 St.
NEW YORK

In American Art Since 1905

50% of exhibition sales will be invested in defense bonds.

MUSIC on CANVAS

by

BELMONT

Color interpretations
of the world's great-
est musical expressions.

(Bach to Sibelius)

Permanent Exhibition

Belmont Galleries, Inc. • 26 E. 55 St., N. Y. C.

HOWARD YOUNG
GALLERIES

Old and Modern

Paintings

1 EAST 57th ST. • NEW YORK

NUMBER 10 GALLERY

PAINTINGS of the ARGENTINE

GUIDO HORVATH

April 20 - May 2

19 East 56th Street • PLaza 8-1910

INQUIRE ABOUT MEMBERSHIP

JOHN LEVY

GALLERIES, INC.

Paintings

11 East 57 Street • New York

Paintings by

CHILDREN 3000 MILES APART

FROM

SCHOOLS OF

APRIL 21 ELSA ROGO MAY 2

BONESTELL GALLERY

106 E. 57 ST., N. Y. C.

GERTRUDE VAN ALLEN

WATERCOLORS • OILS

APRIL 13 TO 27

VENDOME ART GALLERIES
23 W. 56 St., N. Y. C.

\$3.50; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York, New York. Telephone VOlunteer 8-3878. Volume XVI, No. 14, April 15, 1942.

The Art Digest

THE Art Digest

April 15, 1942

Peyton Boswell, Jr., Editor
Helen Boswell, Associate Editor

Frank Caspers, Managing Editor
Lucille Lasher, Editorial Assistant

George Burnley, Advertising
Marcia Hopkins, Circulation



Happy Lobstering Ground: ANDREW WINTER
Palmer Memorial Prize of \$350



Old Trooper: GUY PÈNE DU BOIS
Maynard Prize of \$25

Newcomers Add Lively Note to National Academy's 116th Annual

ON UPPER Fifth Avenue, facing New York's Central Park, is America's fortress of Conservatism. Against its ramparts, elegant though they be, the forces of advanced modernism charge. And although the most advanced attackers are invariably repulsed, certain of their more moderate members find openings in the defense and get behind its walls. But Conservatism's flag, that of the National Academy, still stands, proud and undaunted.

The Academy's banner, flapping with dignity in a fresh Fifth Avenue breeze, marks the location of that seasoned institution's 116th annual exhibition, the first to be held in its new quarters. In the show are 346 paintings and sculptures by artists from all parts of the nation. As a whole the display proves, numerically at least, that the conservatives are holding out staunchly. But among the exhibitors are some fairly vigorous modernists whose appearance here, as little as 10 years ago, would have creased and reddened many an academic brow.

The Academicians, aside from insisting on their own brand of integrity and craft mastery, are, however, a hospitable lot. Most of the sculptors and almost half of the painters in the show are not members of the Academy. And of these non-members, many are young men and women making their initial appearance as Academy exhibitors.

"The result," wrote Edward Alden Jewell in the *Times*, "is the liveliest

Academy show (so far as painting is concerned) within this reviewer's memory. The impression should not be conveyed that the large influx of new talent is, ipso facto, triumphantly and completely unacademic. But there is enough really fresh and reasonably creative work on the walls to startle us—besides which, many of the stronger academi-

Nude by Stream: ISABEL BISHOP
Obrig Prize of \$200



cians seem to have outdone themselves this year in the way of breaking new ground. A diminishing quota of manifestly dated and presumably tired old timber remains to slow the generally accelerated tempo."

Royal Cortissoz of the *Herald Tribune* liked the show too, and Margaret Breuning of the *Journal-American* described it as "a livelier and more varied showing than usual."

Not all the critics nodded approvingly, however. Facing the three above reviewers was Emily Genauer of the *World-Telegram*, her head briskly oscillating from side to side, registering firm disapproval. Although "for a few seasons there was enough yeast in the dough to keep the Academy cake from being flat," she wrote, "flat is unquestionably what it is this year." Of all the exhibits, she continued, "no more than 30 seem to me to be commendable for more than competent craftsmanship (craftsmanship in its most limited and almost artisan sense has always been the prime requisite for Academy recognition). Of that 30 I can't recall more than two or three that say something not only competently and beautifully but with originality."

Outside of forthright Miss Genauer, who said the prizewinners were "very much in character with the show itself," the critics, to a man, abstained from their indubitable right and their personally pleasurable habit of disagreeing utterly with the jury of award. This



Girl Writing: STEPHEN MCNEELY
Awarded Third Hallgarten Prize of \$50



St. Francis: FREDERICK G. R. ROTH
Speyer Prize of \$300

year they subjected the prize selections to their (sometimes cutting) silent treatment.

The Prizewinners

The \$100 Clark prize for the best figure piece by an American went this year to Douglas Gorsline for his hard-surfaced *East Side Local*, reproduced in the March 15 Digest. The three Hallgarten prizes of \$100, \$75 and \$50 for oils by Americans under 35, went, respectively, to *Man's Boudoir*, a still life of Harnett-like realism, by Hananiah Harari; to *Fish House Interior*, a shadowy, softly lighted canvas by Private Seymour Fox, and to *Girl Writing*, a sensitive, intent work by Stephen McNeely.

The \$500 Altman prize for landscape was taken by Zsissly with his bright and clear *Corea, Maine*, while the same prize for "figure or genre" was captured by Eugene Higgins with his somber *Abandoned*. C. Paul Jennewein took the Salts Medal with his sculpture, *The Secret*. Another sculpture, Frederick G. R. Roth's *St. Francis*, won the \$300 Speyer prize (for depicting animals or humanness toward animals).

Isabel Bishop received the \$200 Obrigg prize for her sound, individualistic *Nude by Stream*; Giovanni Martino, the \$350 Truman prize for a landscape by an artist under 35, for his wintry *Price Street*; Sidney E. Dickinson, the \$225 Carnegie

prize (for "the most meritorious oil painting") for his vigorous, spirited *Happy Birthday*, and Walker Hancock, the \$100 Proctor prize for his terra cotta *Ahti*.

Guy Pene du Bois made the prizewinner list with his *Old Trooper*, which took the \$25 Maynard prize; Walter Rotan, with his chesty sculpture, *Pigeon* (Watrous Gold Medal), and Andrew Winter, with his masculine, richly pigmented *Happy Lobstering Ground*, (\$350 Palmer Memorial Prize).

The Sculpture Exhibits

Jewell dusted off the sculpture section with: "I am bound to say that most of the sculptural pieces invite no more than a weary glance." Cortisoz was more enthusiastic: "There is the usual array of ably modeled heads, and occasionally a plausible design appears, like the somewhat heavy but still graceful *Señora Pablo Saurez* of J. Mortimer Lichtenauer." The *Herald Tribune* critic commended Edward McCartan's *Miss Linda Lindeberg* for its "distinction of style," Malvina Hoffman for her "moving" *Paderewski: The Last Phase*, Berenice Langton for her expressive *Head in Marble*. He described Marion Sanford's *Miss Chapin Working* as one of the most interesting exhibits, praised Anna Hyatt Huntington's *Red Deer of Scotland* and called attention to the sculptures by Frederick G. Roth, An-

thony de Francisci, Stephen McNeely, Attilio Piccirilli, Gleb Derujinsky, Georg Lober and John Flanagan.

The Paintings

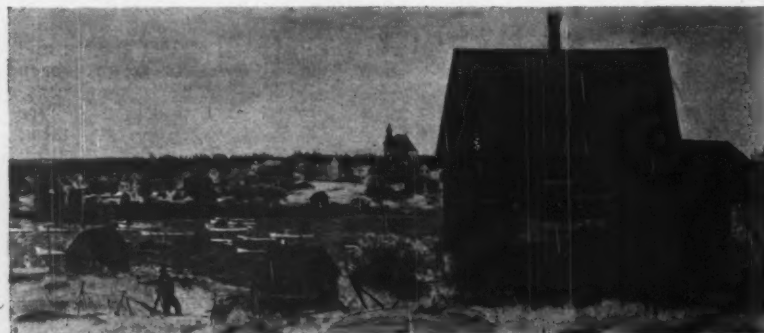
Emily Genauer reported that Dan Lutz's *Car Barn* "is about the most striking picture in the exhibition," adding to her list of favorites the canvases by William Draper, Ann Brockman, Percy Albee, Isaac Muse, Lois Head and Maurice Sievan. Other works on Miss Genauer's list were Robert Philipp's *Bathers*, Frederick L. Sexton's "poetic, animated" *Indifference*, Emil Kosa's "serene, well integrated" *In the Catskills*, Ferdinand Warren's broadly brushed *Rounding the Fort*, Guy Pene du Bois' "sensitive and arresting" *Old Trooper*, Van Dearing Perrine's "beautifully flowing, luminous" *Symphony of Light and Color*, Eric Isenburger's ("one of the freshest items in the show") *Jula in Red*, Meyerowitz's "tremendously alive" *Horse Race*, Doris Rosenthal's *Girl and Cat*, Chauncey Ryder's "finely textured" *Talc Mine*, Martino's "gay" *Price Street* and Corbino's *Fishermen's Wives*.

Wayman Adams scored a hit with his huge, lively portrait of Academy president Hobart Nichols. Cortisoz described it as "a perfect portrayal," McBride as "the best portrait Mr. Adams has turned out in some years," and Jewell as a "dashing brushed" work that should be in the Academy's permanent collection. Isabel Bishop's *Nude by Stream* drew praise from Cortisoz for being "quite the best thing she has done," and Margaret Breuning for "happily achieving the mass and definition of her earlier work." Du Bois' prizewinner was also widely liked.

Ann Brockman, Eloise Egan, Margery A. Ryerson, Maurice Sievan, Joseph Raskin, Martin Jackson, Renouard, William Draper, Waldo Peirce and Stephen McNeely were on Margaret Breuning's list of commendable non-member exhibitors. She liked also Randall Davey's *Easter Bonnet*, N. C. Wyeth's *Walden Pond Revisited*, Eliot Clark's *Torpedoed*, Maud M. Mason's *Hollyhocks*, du

[Please turn to page 26]

Corea, Maine: ZSISSLY
Altman Landscape Prize of \$500





The Edge of Town: KARL SCHRAG



Self Portrait: JOSE DE CREEFT

Once Lusty Independents Quiet Down in Their 24th Annual

UNDER THE INSPIRING title "Victory and Independence," the Society of Independent Artists has thrown open its doors to the soldiers and sailors, admitting them without the usual \$5 exhibition fee. But aside from this patriotic section, marked off with the national colors, this usually merry show at the Fine Arts Gallery, New York (on view through April), runs mostly to middle-of-the-road mediocrity. Gone are the violent chromatic protests against wars, depressions, the crumbling rich and the pursuit of happiness. Gone are the flights of fancy indulged in by amateurs, the wild-eyed portraits of saints and sinners. Instead we have pictures of the Hearts-and-Flowers variety, tear-jerkers in art—woodland scenes echoing back to the National Academy of 1910, a few cavorting nymphs and some badly managed nudes.

In other years the Independents always produced a laugh or two, and reviewing the show brought amusement into a critic's life. But not this year.

Perhaps the truckmen, the bartenders, the bankers and riveters have been too busy with the National Emergency to indulge in creative whims, or perhaps the week-end painters feel their imaginative cures for the world's ills matter little in the face of the relentless Japs or the octopus grip of the Axis powers. No longer are Mussolini and Hitler held aloft as boogey men (we all know this, now)—and all is silent as these amateur painters turn to timid studio productions. All the protesting was done before the war.

The humor that is left embraces typically American subjects. There are a shotgun wedding called *Red Earth* by Lester J. Ambrose, with the bride holding the gun in back of the groom, and a revealing *52nd Street and Sixth Avenue* by E. Brygider, showing a buxom lass dragging an inebriated sailor into her establishment. Other canvases rising above the average are *Fifth Column Priest of Detroit* by Maurice Becker, *Yellow Barn in Winter* by A. Dexter

Best, *Prone to Anger* by Helen R. Bleibtreu, *Wait and Hope* by Jacob Bleibtreu, *South American Dancer* by Ann Brockman, *City Scene* by Fred Buchholz, *Children's Dream* by George Constant, *Self Portrait* by Jose de Creeft, *The Big House* by Frederick K. Detwiller, *Ben Bolt* by Fred Gardner, *Approaching Storm* by Bertram Hartman, *From My Window* by Alga Margolis, *Meditation* by Margaret Mullin, *The Edge of Town* by Karl Schrag, *Church in Cagnes* by Segy, *Afternoon Make-up* by Miles M. Silverman and *Painting* by Spagna.

The war theme appears now and then in the sculpture section with poignant emphasis on this calamitous tragedy. As usual the sculptors do much to strengthen the Independents' show, meritorious works being the emotional *Waste* by Phyllis Blundell, *Girl in Sorrow* by Doris Caesar, *Giant Snail* by Cornelia Van A. Chapin, *Unity* by Oronzio Maldarelli, *Total War* by Burr Miller, *Defeat* by David Perlmutter, the imposing *Christ* by Sally Ryan, *Mankind* by William J. Sewell and the two amusing figures by Mitzi Solomon.

Most of the soldiers' pictures depict army scenes in a light-hearted vein, al-

though a few pictures are by professional painters and have been included in previous shows. Among these are Jewett Campbell, whose show was recently held at the Guy Mayer Galleries, and Zola Marcus, who exhibited at the No. 10 Gallery. Other interesting soldier works are *From Milwaukee* by Werner Koepf, *Requiem for Jack* by Carl Austen and *Burning Churches* by Carmen D'Avino.

Edward Alden Jewell of the *Times* felt that the Independents are sobering up and may in time lose their unique character. "The level of the show is artistically raised," he wrote, "but at the expense of what used to constitute the distinguishing pell-mell flavor of this unique enterprise. . . . The old-time super-abundance has certainly disappeared." Looking nostalgically back to the good old days, Jewell continued: "What has become of Ted Gilien, who would sell you Diogenes in his underwear for \$11 without the frame? And shall we ever see the like again of Mr. Guggerio's miraculous *Old Husband Surprised*, or those vast composite political treatises by members of the John Reed Club?"

Wisconsin Artists Stage Lively Annual

THAT THE ARTISTS of Wisconsin are an integral part of the larger pattern of American art production is demonstrated conclusively in the 29th Wisconsin Painters and Sculptors Annual, on view through April 29 at the Milwaukee Art Institute. Broad in scope of subject-matter and technique, the annual is a big, vigorous affair, with the conservative exhibits balanced healthily by examples of progressive modernism.

Winner of the Institute's medal and \$100 is Ruth Grotenrath's powerfully brushed *After Supper*. Honorable mentions in this division went to Forrest Flower for *Rain* and to Sylvia Fein for *Lady in Fear with Animals*. The \$50

Institute sculpture award went to David Parsons for his stylized, sharply angular *Study in Conflicting Forces*, while the Institute's \$100 purchase award added Alfred Sessler's *Concessionaire* to the museum's permanent collection.

Richards H. Jansen won the \$125 White special award for conservative painting with his *Tramp Steamer*, a cleanly executed and composed work, and James Watrous took the \$125 White award for modern painting with *I, John, Who Also Am Your Brother*, a canvas full of swirling rhythm and unusual textures. The Milwaukee *Journal* purchase prize of \$200 went to L. W. Bentley for *The All Clear*.



The Passing Shower: GEORGE INNESS

Macbeth Gallery Marks 50th Anniversary

ON APRIL 12, 1892, there opened at 237 Fifth Avenue the first commercial gallery to be devoted exclusively to the furtherance of American art. That was 50 years ago. On April 12, 1942, the Macbeth Galleries, one of the most important art firms on 57th Street, paid homage to this half-century mark by opening an absorbing display of late 19th century paintings (to remain on view through April 30).

Back in the nineties fortunes were built up, and with them, big houses with plenty of space for pictures amply framed. The owners were homey souls who liked pleasant landscapes, gentle women, sun-dappled streams and frolicking children. But there was no clearing house for pictures. Patrons had either to climb dark stairs to the artists' studios, or to search out exhibitions for suitable works of art. Sometimes they sponsored a lad's trip to Paris to insure the production of canvases or family portraits—in sharp contrast to today's practice.

Then William Macbeth, straight from Ireland in 1871, got an idea for a gallery—a trade center for both artists and clients. His was the only American art gallery in New York until Newman Montross, who ran an artists' supply store, branched off into the picture business and started the Montross Gallery. All was not easy for William Macbeth. Many believed that there was no worthwhile American art, that American painters could not possibly measure up to European standards. Besides, the year 1892 was particularly bad economically; there were dark days ahead.

But the little gallery weathered the storm, and its founder lived not only to reap the rewards of his conviction, but to see American art gain wide recognition.

Even more inspiring were the years ahead for William Macbeth's son, Robert, who took over in 1917, for here began the coming of age of American art. What a wealth of history and progress marked these 50 years!

Robert Macbeth, who shared the interest and enthusiasm of his father, launched an impressive number of American artists on profitable careers, always keeping a close bond of friend-

ship between himself and his painters. His premature death in 1940, just two years before this 50th anniversary, was a great loss to 57th Street, for Robert Macbeth was deeply loved and respected by the entire art world.

A nostalgic harking back to the good old days when art, neither confusing nor intellectual, was purchased more out of fondness for the subject than for speculative reasons, is especially poignant in Winslow Homer's *Snap the Whip*, a little red school house scene in which a group of barefoot boys play this homey rural game. Another mellow scene is Childe Hassam's softly diffused *Spring in West 78th Street*, not as brokenly impressionistic as his later landscapes but imbued with a soft atmospheric sheen.

Also impressive are *The Passing Shower* by George Inness, a figure piece in muted grays by John Singer Sargent called *Venetian Water Carriers*, *The Little Madonna* by George Luks, a fine Charles Hawthorne fisher boy in oil skins, *Desdemona* by Albert P. Ryder, a surprisingly fresh head of a young girl by Robert Henri, the patrician *Mrs. Stokes* by Thomas Eakins and *Rose and Gold* by Whistler.

Little Madonna: GEORGE LUKS



Cleveland's New Room

THE ATTENTION of visitors to the Cleveland Museum is this month being turned back to the days of Louis XV, when the discoveries at Herculaneum and Pompeii gave to contemporary furniture and interior design the classical cast that became the hallmark of the Louis XVI style. The period is vividly recalled in the Rousseau de la Rottiere room given to the museum by Grace Rainey Rogers of New York, in memory of her father, the late William J. Rainey, former Cleveland industrialist.

The room, measuring 19 feet square, comprises painted panels and doors, a marble mantel and framed mirror, and a parquet floor. Furnishings, all of the same period, include gilded chairs and settees upholstered in original tapestries, tables and stands, two Persian rugs, sculpture by Augustin Pajou and Clodion, and two paintings by Fragonard and Corneille de Lyon. Many of the furniture pieces bear the inscription of some of France's most noted craftsmen.

Cleveland's new room came originally from a house at 193 Boulevard St. Germain (then Rue St. Dominique) in Paris, designed by Gabriel, celebrated architect of Paris' incomparable Place de la Concorde and the famous Petit Trianon. It is said to have once belonged to the Abbé Terray, comptroller of finances under Louis XV.

In commenting on the Rogers gift, William M. Milliken, director of the museum, wrote:

"It is curious that the classical style, called Louis XVI, should have originated in the mid-Louis XV period and that it was the work done for Madame du Barry, famous mistress of the king, for her chateau at Louveciennes, which more than anything else launched the mode. In 1719 Herculaneum was rediscovered; new excavations were made in 1738; in 1748 Pompeii was found beneath its ashes. The impact of these finds was eventually reflected in a complete revolution of taste. The nervous curved line of the rococo was replaced by the straight line or derivations of the oval, and classical detail became the rule in furniture as well as in architectural decoration."

Art From the North

Americans, whose heads have been turned en masse toward our Good Neighbors to the South, are doing an about face in New York, where, until April 18, a comprehensive exhibition of Canadian art is on view in the Grand Central Galleries. The show, a benefit for the Maple Leaf Fund, comprises prints, drawings and canvases, most of them drawn from the Coverdale Collection which normally hangs in the Manoir Richelieu at Murray Bay.

Of varying aesthetic merit, the exhibits are all of historical importance.

"These prints, paintings and drawings," wrote Margaret Breuning in the *Journal-American*, "are not only rare documentary records, but, also, in themselves, possess great vividness of statement and charm of pictorial ideas. Like many of our early American prints, these colored etchings, lithographs and aquatints have at times an engaging naivete of vivid presentment and again are thoroughly accomplished works."

Italians at Williams

ART HAS BEEN a feature of life on the Williams College campus (Williamstown, Mass.) since the founding, in 1858, of the Williams Art Association. But it was not until 1927 that the college blossomed out with a full-fledged museum.

This month the 15th anniversary of the opening of that museum is being celebrated with an exhibition of paintings from the E. and A. Silberman Galleries of New York, briefly covering five centuries of Italian painting. Titian, Daddi, Bronzino, Tiepolo, Luca Giordano, and rarer masters like Sassetta and Giovanni de Paolo are in the show. The 16 exhibits were selected to trace not only the development of Italian painting in a technical sense, but to reflect the philosophy and temper of the times that produced them. Many of the works, until recently in private collections, are being shown for the first time.

Perhaps most significant of the exhibits is the *Portrait of Mercator*, by Titian, shown at the Toledo Museum in 1940 and in the Montreal Museum's recent old-master exhibition. Aristocratic and alive with Titian's subtle mastery, it was originally in the collection of Charles I of England.

Two Million Visit National Gallery

IN THE SHORT SPAN of one year the National Gallery has made itself an important feature in the cultural life of Washington and of the nation. On March 15, just two days before the first anniversary of the Gallery's opening, the 2,000,000th visitor passed through its doors. On Sundays the attendance has been as high as 23,000; weekday average has been more than 5,000.

Since its opening (reviewed in the April 1, 1941, *DIGEST*), the Gallery's collections have been augmented by gifts and loans, notably those made by Samuel H. Kress, who had also contributed most generously before the museum opened; by Chester Dale, Duncan Phillips, Harris Whittemore, Mrs. Felix Warburg and Mrs. Peter Frelinghuysen. The museum's activities have also encompassed several loan exhibitions, among them America's first show of Australian art, wartime art by American artists and a pictorial record of London bombings by artists serving with the London Auxiliary Fire Service.

The current loan show is the 19th century French exhibition sent originally to South America and later shown in New York, Chicago, San Francisco and other American cities.

America's Favorite Paintings

It's Raphael's *Alba Madonna* by a walk-away, if the sale of reproductions at the National Gallery in Washington is any clue to the personal choices of American gallery visitors. This noted work leads in the 550,000 reproduction sales made so far by the Gallery. Following in popularity order are Renoir's *Girl With a Watering Can*, Giorgione's *Adoration of the Shepherds*, Rembrandt's *Girl With a Broom* and the famous Jan van Eyck *Annunciation*.

April 15, 1942



Death of the Virgin: PETRUS CHRISTUS

Brilliant Panels Recreate Aura of Great Past

IF EVER THERE was doubt that art transcends the material and national fluctuations of man, that doubt is allayed with irrefutable completeness in the exhibition of Flemish primitives on view, through May 3, at the Knoedler Gallery in New York. Twenty-seven panels, gleaming with light and alive with the glow of burning faith, testify gloriously to a significant cultural past that, here at Knoedler's, shines out to the world, transcending the murk of Belgium's present misfortune.

Created during the 15th and early 16th centuries, the Knoedler exhibits are marked by a pristine clarity. Often religious in subject, they recreate the fervid piety of their period—a piety that intensified their artists' vision, lent significance to every God-made detail of their world and so charged their efforts that their meticulous, microscopic rendition of detail became a labor of love—and hence no labor at all. With an exactitude approaching sheer magic they transcribed the people and the places of their day and depicted epochal religious dramas in terms of those same people and places. The world they transcribed will never die. Even invasion which today nullifies Belgium cannot stamp it out.

The exhibition is under the patronage of Belgian Ambassador Count van der Straeten-Ponthoz, who was also the patron of the Worcester Museum's magnificent Flemish exhibition in March, 1939. The current show is a benefit for

Belgian sailors who are now serving with the fleets of the United Nations. (Admission is 50c).

Jan van Eyck, super-craftsman who initiated the Flemish tradition, rediscovered oil as a medium and developed the easel picture, starts the Knoedler display on a high plane with *St. Jerome in his Study*, a small panel credited jointly to van Eyck and Petrus Christus and loaned by the Detroit Institute.

Petrus Christus is represented importantly by *Dionysius the Carthusian*, a portrait uncanny in its flawless rendering of detail and its intense aliveness, and by a large (54 by 67 inches) *Death of the Virgin*, said by Art Historian Friedlaender to be the earliest rendering of this subject. Now being shown in this country for the first time, it has been dated by Friedlaender between 1440 and 1445 and comes from the Villa Santa Canale, Bagheria, Sicily.

Of earlier date is *A Lady of High Rank* by Roger van der Weyden, founder of the School of Brussels. Weyden's contemporary, Dirk Bouts, is represented by three panels, the most intense of which is *Mourning Virgin*. Here are epitomized the Fleming's Gothic sadness when contemplating the spectacle of Christ crucified, the loving care with which every garment fold, every highlight on every tear is painted—almost as if each stroke of the brush were a kind of religious offering.

One of the giants of the Flemish tradition. [Please turn to page 26]



Dog and Cock: PABLO PICASSO

Abstracts at Modern

ABSTRACT ART, which has enjoyed a flurry of intensified interest during the past two months, is being impressively reviewed by the Museum of Modern Art in New York. The Modern's exhibition, drawn from its permanent collection and from its indefinite loans, surveys three decades of the development of abstract art, beginning with some of its earliest manifestations. The show will remain on view until summer.

Of historical importance are 11 compositions by Kasimir Malevich, who in 1913 began to base his art (which he called Suprematism) upon the square and the circle, and seven by Alexander Rodchenko, probably the first artist to use the now-widely accepted term "non-objectivist," in referring to his work. One of the latest developments in abstract art, that of "Lumia" as perfected by Thomas Wilfred, inventor of the Clavilux color organ, is included in the show at the Modern Museum, which is, incidentally, the first public institution to acquire a Wilfred work. Titled *Vertical Sequence*, it was characterized by Edward Alden Jewell of the *Times* as "the most gratifying feature of the show."

The futurist Umberto Boccioni, the cubists Gris, Rivera (a 1914 portrait), Gleizes and Léger, the purists Ozenfant and Le Corbusier, the abstract print-makers Lissitzky, Schwitters and Charles Smith, and the American abstract painters Arthur Dove, Arthur Carles (*Composition No. 3*, given by Leopold Stokowski), Stuart Davis and Arshille Gorky made up the body of the show. But the stars, reports the museum, are Picasso with his *Dog and Cock* and Georges Braque with *Table*.

Both works are more than five feet high, the former given by Mrs. Simon Guggenheim, the latter purchased through the Bliss Bequest. The *Dog and Cock*, writes Alfred H. Barr, Jr., the museum's director, "is unique among Picasso's cubist paintings for the dramatic humor with which the bristling, angular composition is brought to a focus by the cock's comb and the dog's pink tongue. The Braque *Table* by contrast is serene and decorative—the epitome of French taste."

The show is further rounded out by works by John Ferren, Nathalie Gontcharova, Kandinsky, Michael Larionov, Wyndham Lewis, Jean Metzinger, Piet Mondrian, Isamu Noguchi, Antoine Pevsner, Leopold Survage and Jacques Villon.

Critics on Braque

THE EMINENT FRENCH abstractionist Braque, who is exhibiting 13 canvases dated from 1925 to 1937 at the Rosenberg Gallery in New York (through April 25), drew critical comment that ranged from Royal Cortissoz' disapproval to Henry McBride's enthusiastic praise.

Cortissoz wrote in the *Herald Tribune* that the net result of Braque's canvases "is confusion." In Braque's favor, he continued, "is his frequently disarming taste in color." His *Compotier de Fruits* and *Vase de Cristal et Fruits* "suggest that some rich resources have resided in his palette. It is a pity that they have not been matched by as convincing a sense of design."

In contrast, McBride wrote in the *Sun* that appreciators of the non-representational will find the exhibits "irresistible." They are, he continued, "masterly in decoration, in color, and in the suggestion of French elegance. The *Guitare Bleue et Rouge* is especially typical of Braque at his best, with something in the reds and blues that no other country seems to produce." Of the same canvas Edward Alden Jewell wrote in the *Times* that here Braque, "as a colorist and also in the matter of design, climbs to a high altitude. . . . The show should on no account be missed, for it contains some really notable canvases. . . ." Emily Genauer of the *World-Telegram* found them beautiful and intellectual, but not deep.

Kent's North Liked in West

Rockwell Kent's 40 paintings, comprising his "Know and Defend America" series that was shown recently at the Wildenstein Galleries in New York, is, until April 22, on view at the Stendahl Galleries, Los Angeles.

"It's a beautiful show Kent brings to Stendahl's," wrote Arthur Millier in the *Times*. "His mountains, icebergs, valleys and apocalyptic skies are charged with the lonely, lofty poetry which the colder climates induce in him."

"The exhibit dispenses a heady, romantic tang which reminds us that this man who preaches revolt as a principle has managed, under a social system he condemns, to live a life of fruitful and courageous adventure which is the envy of many of his countrymen and which sings like a saga in the ears and hearts of their wives, aunts, nieces, fiancées and daughters."

Menkes in Hit Show

WHETHER MENKES OWES a debt to the modern French masters or not, he still remains one of the most satisfying painters, with enough surety and individuality to make him a top-rank artist. In his current show, on view at the Passadoit Galleries until April 25, he proves again his mastery of pigment and his sincere feeling for texture. Endowed with a rich color sense and a definite painter's touch, Menkes can turn out a velvety study of red roses with no hint of sentimentality, or an arresting study of the diminutive and earnest-eyed Raphael Soyer.

Menkes' paintings are completely organized and well disciplined. His ease of execution is felt particularly in the large still life, *Melody*, and in the American landscape *Witttemberg Valley*.

Critics were especially pleased with Menkes' latest creations. "Love of color, a well developed sense of composition and substantial painter's qualities," wrote Carlyle Burrows of the *Herald Tribune*, "all go to make up the full rich substance of this artist's work." Emily Genauer liked *Red Roses*. "Never have I seen flowers so glamorously and exotically depicted," she noted in the *World-Telegram*. "Never have I seen painting of them so imaginatively and richly executed. . . . In nearly all of his pictures are robust color, broad brushwork, a carefully controlled design and a lovely luminous quality."

Swope Buys a Zorach

A telegram arriving just as this issue of the *DIGEST* is going to press states that the Swope Gallery of Terre Haute has just acquired William Zorach's *Vita Nova*, reproduced in the April 1 issue. A vigorous, full-bodied figure piece, *Vita Nova* has been described by Director C. as the gallery's "most valuable work."

Melody: SIGMUND MENKES
(See story above)



Poet Reviews Art

GEORGE ZABRISKIE, recent winner of a Guggenheim Fellowship in poetry, is an appreciative critic of the art of Gus Mager, New Jersey artist who is, through April 25, exhibiting 20 landscapes, still life and figure subjects in oil and pastel at the Artists of Today Gallery in Newark. Mager, creator of *Hawkshaw*, the *Detective*, "paints, not from the model, but with the mind's eye," wrote Zabriskie in the *Montclair Times*.

"His colors are distinct, true and bright," Zabriskie continued. "Every painting in the show has the mistless brilliance of an incredibly clear day. His skies are actually open and infinite of appearance, as if they had not been painted, but rather were successively imagined, by each beholder . . . Mager has learned that the plants, like animals, are in constant motion, and his [still life] plants all are growing. Correctly and logically, he has the structure of vegetation in curves and planes. He has comprehended the subtle geometry of growing things, with all the exactitude of a scientist and interpreted these patterns with the faithful feeling of an artist . . . Mager's seeing brings him to face with the multiform and complex phenomena of earth, and happily his ability as a painter is equal to his vision."

Vlaminck for Springfield

The Springfield (Mass.) Museum has added importantly to its collection of 20th century art. Just acquired, through the Lilienfeld Gallery of New York, is an impressive oil by Maurice de Vlaminck, titled *French Farmhouses*. It was painted about 1939.

"The painting," reports the museum, "is characteristic of the vigorous work of this great colorist. The painting is surcharged with the emotion of nature, with dramatic lighting achieved through the artist's rich use of color applied with passionate intensity."

San Diego Purchases Announced

The San Diego Gallery has made an important purchase from its current exhibition of invited oils—Raymond Brein's *At the Pier*, a painting which, the Gallery states, is typical of the artist's melancholy mood and restrained color. Purchases from the museum's recent exhibition by Minnesota printmakers included works by Dehn, Wanda Gag and Clara Mairs. A Clement Haupers print was added to the collection as a gift.

Miro Shows in Oregon

A retrospective exhibition of the work of Joan Miro—the same show that was seen earlier this season at the Museum of Modern Art in New York—is the current feature at the Portland (Ore.) Museum, where it will remain on view through May 6. On view concurrently (through April 30) is an exhibition of modern Mexican paintings, assembled by Dr. MacKinley Helm.

To Circulate Pels Paintings

The Butler and Massillon museums have selected a group of paintings by Albert Pels which they are sending on a tour of Ohio galleries and other public institutions.

Removed to Safety

IN THE MORE ENLIGHTENED days preceding 1870, the New York City Council retained artists to paint portraits of Presidents, Governors and Mayors, in that way building up a famous collection of painted-from-life likenesses. That collection, valued at several million dollars and formerly hung in the City Hall, has now been removed to a place of safety as a bomb raid precaution. The Metropolitan Museum financed the removal.

Among the 80 portraits were depictions of George Washington, Alexander Hamilton, DeWitt Clinton and John Jay, by John Trumbull; the Marquis de Lafayette by Samuel F. B. Morse (loaned to Paris in 1934 when it was insured for \$100,000); President Van Buren and William H. Seward, by Henry Inman; Presidents Andrew Jackson, James Monroe and Zachary Taylor, by John Vanderlyn; President Grover Cleveland, by Eastman Johnson; Commodore Stephen Decatur, by Thomas Sully; Commodore Perry, by John Wesley Jarvis; and Henry Clay and Thomas Jefferson, by Charles Wesley Jarvis.

Morse's portrait of Lafayette was painted during the great Frenchman's visit to the United States in 1824, and is considered by the New York City Art Commission to be the most valuable item in the collection. Trumbull's portrait of Washington was painted in 1790 at the request of the City Council "as a monument to the respect which the inhabitants of this city have toward him."

Fingesten in Philadelphia

Peter Fingesten, sculptor, whose work was seen a year ago at the Marie Stern-Gallery in New York, is, until April 23, showing his latest pieces at the Newman Galleries in Philadelphia.

Comparing this with his previous work, Dorothy Graffy of the *Record* wrote that "Fingesten, today, is more mature, less mannered. He treats the human form with greater interest in flow of relative masses, and less in hills and hollows. With this development has come an increase in suavity (*Young Woman, Dancer*), yet the sculptor has relinquished none of his purposefulness. His art is still alert, active, idealized rather than personalized in its handling of figures . . . As imagination is rare today in the field of sculpture, it is to be hoped that, as his grasp of structure matures, Fingesten will not lose in preoccupation with form, itself, a flair for creative composition."

Navy Gets Nimitz Portrait

Admiral Harold R. Stark, ex-Chief of Naval Operations, has accepted for the Navy a portrait of Admiral Chester Nimitz, painted by McClelland Barclay, famous painter-illustrator, who is a lieutenant in the Naval Reserve.

Fox in Baltimore Research Post

Former director of the Chrysler Collection, Douglas Fox, is now director of research at the Baltimore Museum, where he is at present doing preparatory research on the Russian Icon exhibition which will open at the Museum on May 8.



Pinky: JOHN CARROLL

Carroll in Top Form

JOHN CARROLL'S HOUNDS and pallid ladies are once more the attraction at the Rehn Gallery, where his latest journeys into an imaginary world of fair maidens and a bewitching countryside remain on view through April 25. Breaking into the spell of these individual creations are the portraits of Dr. William Valentiner, looking quite ethereal with hazy blue eyes and typical Carroll hands, and daughter Brigitta Valentiner, who has the same sensitive, sharp features as her well known father.

One of the most impressive pieces is the full-length figure of *Pinky* and the black poodle *Susie*, which was really commissioned by Mrs. Carroll. The result was a success, so the artist is allowed to produce such fantasies as *Moon Mirage*, a frothy lace number. Other interesting figures are the delectable sprawled nude in *Pink Ribbon*, the Negro boxer *Brown Boy*, *Rate de Ballet* with its illusion of moonlight and the familiar *The Hand*, which has all the tenderness of a love song.

"Carroll's eludingly and very subtly bravura style, which has been called but is by no means mere 'fluff,' reaches full fruition in what seems to me Carroll's finest accomplishment to date: the full-length standing portrait of *Pinky*," commented Edward Alden Jewell of the *Times*. Calling the show Carroll's "best up to date," Margaret Breuning of the *Journal-American* added: "Part of the felicity of impression made by this exhibit is due to the fact that the artist is foregoing a temptation to slickness—only one or two completely diaphanous ladies with toes like outspread twigs and only a few tricky highlighted eyes."

Beals and Sheets in Chicago

Watercolors by Millard Sheets, and oils, watercolors and etchings by Gifford Beal are the April feature at the Findlay Gallery in Chicago.



The Invaders: WILLIAM GROPPER

Critics Differ Over Vivid Gropper Annual

EACH SPRING William Gropper comes forward with new thoughts on war, and funny, fat, loud-mouthed senators. The 1942 crop of canvases at the ACA Gallery, New York, until April 18, demonstrate Gropper's ability to tell a forceful tale with vivid pigment and with artistic merit as well as reportorial action. The newest versions of recent wars include imaginative essays on Pearl Harbor and Bataan. Most forceful renderings are *The Invaders* and *Air Raid*.

War isn't the only topic in the show, however. There are Gropper's familiar bored senators and vehement speakers, as well as a few of his more sympathetic simple folk, such as the old lady cleaning fish, a busy little tailor and a baker fist-deep in dough. The paintings in this stimulating show "disclose the strong design and drawing which give Gropper's work a prominent place in contemporary art," according to Carlyle Burrows of the *Herald Tribune*. "To a considerable extent these subjects involve a higher range of vivid color than heretofore, and new gains in quality are recorded. But the essential thing is the drama with which the artist fills his

work, making each subject a picture and a poignant symbol of life."

Last year the question as to whether or not Gropper could paint seemed settled in the affirmative, but the current show finds the critics still mulling over the artist's merits and deficiencies. Edward Alden Jewell of the *Times* had this to say: "This artist seems seldom as thoroughly at home elsewhere as he does in the realm of caricature. Quality leaves its reassuring imprint upon a few of the canvases. Too often it seems just a matter of crudely flip-flapped paint."

"Composition has never been a problem to Gropper," attests Emily Genauer in the *World-Telegram*. "Texture, color and form have. In these new canvases Gropper takes them all in stride. There are richness of surface and texture, delicacy, subtlety and most expressive use of color." Robert M. Coates of *The New Yorker* also noted an improved painting technique. "His oils, in the past," pointed out this critic, "looked too often like drawings filled in with colors, but he seems now to be using the pigment as it should be used—to give roundness and body to his forms."

Honolulu's 14th Annual

Despite the restrictions on life in wartime Hawaii, the Honolulu Academy of Art is bustling with its 14th annual exhibition. Smaller than usual, the annual, however, holds up in quality. Surprisingly, now that it has come, war is barely hinted at among the exhibits.

Prizes, which were War Bonds, went to Ben Norris for his oil, *Landscape with Two Trails*, voted "best entry" in the show; to John Young for *Isolation*, voted the "best oil," and to Keichi Kimura for *Hills*, voted the "best watercolor." Tom Litaker took the Honolulu Society's purchase prize with his watercolor, *Boat at Low Tide*, while Hiroshi Miyoki took the Freitas prize for the best work by a native-born artist. Other prizewinners were Keichi Kimura, May Fraser, Fritz Abplanalp, Milton Douthat, Ben Norris (his second, this time for the best landscape), Juanita Vitousek, Madge Tennent and A. S. MacLeod. Honorable mention went to Rifka Angel.

Carnegie Honors Miss Pershing

Each year the Carnegie Institute, Pittsburgh, selects a painter of Western Pennsylvania for a special one-man show. This year's exhibitor is Louise Pershing, 30 of whose paintings are on view through April 26.

Miss Pershing's exhibition is proving an all-around success. Herbert Kubly of the *Sun-Telegraph* wrote that her landscapes, figure compositions and portraits demonstrate that the artist "is rich in imagination and versatile in style and subject." Jeanette Jena of the *Post-Gazette* paid tribute to Miss Pershing's "witty, flashing style." Wrote Acting-Director of the Institute, John O'Connor, Jr.: "Her canvases are thoughtful and well designed. Her compositions are original, and her interest in form tends to lead one in and around her subject with ease and grace. . . . Louise Pershing is a colorist. She has never feared to experiment, and her stature as an artist grows under the severe test of this retrospective."

Klee, Calder in Ohio

PAUL KLEE and Alexander Calder are, until May 3, featured exhibitors at the Cincinnati Museum. Under the sponsorship of the progressive Cincinnati Modern Art Society, the exhibition comprises 44 of the intimate, calligraphic works by Klee, and 12 mobiles and stabiles by Calder.

The Klee oils, watercolors and gouaches, which include the well-known *Dancer*, *Exotic Garden* and *Beginning Coolness*, illustrate, the Society states, the artist's "intuitive ability to understand and reveal the emotional essence of his subject matter through rhythmic color arrangements and a sensitive, lyrical and often humorous use of line."

"It is their almost musical concern for the beauty of movements in space and in time that allies these two artists," the Society's spokesman continues. "Both are ingenious and scientific in their constructions, fragile and gay in their rhythmic vibrations."

Asiatic Art at Harvard

To honor the Centennial of the American Oriental Society, currently holding its meeting in Boston, the Fogg Museum of Harvard University has arranged a significant exhibition of Asiatic art, to remain on view through April. "The prevailing impression of the exhibition," the museum states, "is the stimulation of colors of peerless brilliance and delicacy. . . . The choice of pigments is fastidious, and the exquisitely small scale of the miniatures gives them the vitality of flowers or jewels."

"The 'three-star' exhibits," the museum continues, "include the five great 14th century illustrations of the Persian *Book of Kings*, a larger group of paintings from this greatest of Persian manuscripts than exists in any museum in the world; the smaller but more wonderful *Princess Tahmina comes to Rustam's Chamber*, one of the dozen greatest Persian paintings; the Moghul *Hermit in the Wilderness*, a tiny but unrivalled painting of the early 17th century, and five Rajput illustrations of musical modes."

Kalamazoo Gets Gift

Louis Schapiro, Boston collector, has given to the Kalamazoo Institute of Arts 14 watercolors and drawings by the pioneer modernist, Abraham Walkowitz. Included are 12 sketches of the artist's Isadora Duncan series.

1942 Guggenheim Winners

Eighty-two scholars and creative workers won 1942 John Simon Guggenheim Fellowships carrying a total stipend of \$196,000. This year's group brings to 1,210 the number of fellowships awarded since the foundation's establishment 17 years ago. Disbursements to date total \$2,488,000.

Among the 82 current winners are two sculptors: Miss Marion Sanford of New York and Charles Rudy of Ottsville, Pa.; and five painters: Joseph Hirsch of Philadelphia, James E. Peck of Cleveland, Dean Fausett of Augusta, Cameron Booth of Minneapolis and Dong Kingman of San Francisco.

Men of the World

Calder are
ors at the
e sponso-
nati Mod-
comprises
hic works
tabiles by
and gou-
ell-known
Beginning
ty states,
to under-
al essence
rhythmic
itive, lyr-
f line."
concern
in space
two art-
contin-
scientific
and gay

UNDER the title, "Men of the World," the Washington County Museum of Hagerstown, Md., is showing, through May 3, an exhibition of sculpture by Malvina Hoffman. The exhibits deal with the multitudinous shapes, sizes and types of that sadly incompetent, fanatically homicidal creature often referred to, satirically, as "man." Miss Hoffman, in her global searches for sculptural material, has tracked down the specimen in every segment of the earth which he infests.

Miss Hoffman's studies, executed in comparatively imperishable bronze, might, if "man" continues to nurture his mania for self-extermination, provide the globe's next inhabitants with a factual record of the creatures who once inherited the earth's riches, and then, through avarice, ignorance and blind intolerance, destroyed them.

The bronzes are realistic to an advanced degree. Their unreserved naturalism and factual accuracy testify to Miss Hoffman's unerring vision and the complete obedience with which her hands serve that vision.

Art for an Art Field

the Amer-
y holding
ogg Mu-
has ar-
n of Asi-
through
ession of
ates, "is
peerless
ne choice
ne exqui-
res gives
jewels."
the mu-
ve great
the Per-
group of
Persian
museum
ore won-
to Rus-
n great-
ul Her-
but un-
7th cen-
tions of

When a new Reading Room was opened at the Air Corps Advanced Flying School, Moody Field, Georgia, soldiers stationed at the field held a meeting to determine how it was to be decorated. Two privates, Howard Seeley, an artist from Rockwell City, Iowa, and Howard Howland, a commercial artist from New York City, planned, and with the co-operation of Captain Roger C. Carroll, executed a mural depicting the various activities at Moody Field.

For further decoration, Private Seeley appealed to the Fort Dodge (Iowa) Art Guild for canvases and watercolors. The Guild's response was unexpectedly generous, and through the patriotic spirit of its member-artists in forwarding several collections of art work, the field's new Reading Room and other day rooms used there by Army personnel have been made infinitely more livable. The entire project might well set a pattern of procedure through which other military establishments could procure paintings, watercolors and prints from the nation's various art organizations, all of which are anxious to serve the armed forces.

English War Artist Dies

Rene Bull, noted English war artist, died March 20 at his home in Blackwater, England. His age was not given.

Bull was born in Ireland, studied engineering in Paris, but, in 1892, gave up engineering for art. He was an official war artist during the Armenian massacres in 1896, during the Turkish-Greek War, during the South African War in 1900 and during various campaigns in India and the Sudan. During the first World War he served as a major in the Royal Air Force.

Oregon Official Enters Army

Otto Wittmann, Jr., recently appointed assistant director of the Portland (Ore.) Museum, has been called into service with the Army.



Invasion: THOMAS BENTON

The War and Thomas Benton

THOMAS BENTON has never been one to shirk an issue, or to tread quietly when aroused. The war and the country's apparent complacency have Benton up in arms. So much so that, in a burning desire to do something about it, he went to his easel and at white heat produced a series of paintings titled, "The Year of Peril."

Comprising eight canvases, the series, on view through April 25 at the Associated American Artists Gallery in New York, depicts war in all its bloody savagery. In subject the pictures are grim; in color, strident. In most of them Benton shouts at the top of his voice—and thus deprives his work of the power and impact of shrewd understatement, of contrasting calm that might have highlighted and intensified the force of his bitter message.

In one exhibit a sailor drowns in a sea of burning oil, in another Christ on His cross is machine-gunned by a plane while three Axis ogres ram a spear into His side; in the simply composed *Sowers*, the same bloated ogres spread skulls over the earth, and in *Harvest*, a farmer and his daughter lay dead before their ravaged, flaming home. *Indifference* depicts two wrecked airplanes, and, because of its simplicity and its sense of the ringing quiet that

follows a thunderous crash, it is a moving protest against the technical unpreparedness that characterized the nation's early war efforts. *Invasion* is vastly more complex, but excellent orchestration sends its message out of the frame with conviction and strength. Less effective is the largest canvas in the group, *Exterminate*, a confusing, badly stage-managed hodge-podge.

The canvases are the property of the Abbott Laboratories of Chicago, a firm that has long made use of art in its business affairs. Reproduction rights are being widely granted to spread the message of the series from coast to coast, while the canvases themselves have been given to the Government.

"I have made these pictures, as I have at other times spoken, in the interest of realistic seeing and with the hope that I might be of help in pulling some Americans out of their shells of pretense and make-believe," explains Benton. "I have made the pictures for all Americans who will look at them. They are dedicated, however, to those new Americans who, born again through appreciation of their country's great need, find themselves with new shares of patriotism and intelligence, and new wills to see what is what and to come to grips with it, in this Year of Peril."

Both Sides of Whistler

"Jimmy Whistler, Seen by His Enemies and Friends" is the intriguing title of an exhibition which closed April 15 at the Art Institute of Chicago. The show, selected by Mrs. Bergen Evans from the Institute's huge Walter S. Brewster Collection of Whistleriana, comprised drawings, prints and photographs in which the gifted, sharp-tongued 19th century American lived again—complete with white forelock, monocle, long thin cane, moustache, wide lapelled long overcoat and his fantastic hats.

Walter Sickert, William Nicholson, Boldini, Max Beerbohm, Georges Du Maurier, Aubrey Beardsley and Paul Helleu are some of the artists whose depictions made up the exhibition. Under many of the portraits were placed labels which quoted Whistler's curt verbal reactions to the portraits involved.

Pels Scores in Ohio

Albert Pels, Ohio-born New York artist, is reaping honors in a current exhibition tour of his native state. The 21 figure canvases and landscapes recently on view at the Butler Institute, Youngstown, Ohio, were described by Clyde Singer, painter and member of the Institute staff, as "the most important one-man show of oils" sponsored by that museum this season.

"There's nothing superficial here," wrote Singer in the *Vindicator*. "The artist seems to have the ability to 'think in paint.' His works are treated in a strong, traditional manner. He belongs to that school of young American painters in which detailed study is given to the methods of the old masters . . . His *Pretzel Woman* is a character study, homely at first glance but when studied thoroughly, this homeliness is transformed into a rugged beauty."

tor, has
tute of
ings by
Walko-
of the

ers
eative
Gug-
a to-
year's
ber of
foun-
s ago.
2,488-

ts are
nford
dy of
: Jos-
ames
usett
Min-
San



Baigneuse Assise: RENOIR

Renoir's Brilliant Years 1900-1919 Reviewed

AFTER HAVING SERVED posthumously as a patron of war-bereft Free Frenchmen in the Duveen Brothers' Renoir exhibition (Nov. 15, DIGEST), the universally loved French painter is, through April 25, drawing visitors into the Durand-Ruel Gallery of New York for the benefit of the Children's Aid Society. The show serves its purpose admirably and avoids any sense of anti-climax by its specialized nature. It is devoted to the culminating 19 years of Renoir's career, the earliest exhibit being his light and sunny *Femme Brodant* of 1900, the latest, his *Femme à Mandoline* of 1919, the year of his death.

Representing the years between is an impressive array of canvases, all eloquent of Renoir's love of sensuous color, of nacreous flesh, of sparkling light and of the bright, beflowered countryside of his native land.

As Lionello Venturi points out in his catalogue essay, Renoir, after his trip to Italy in 1881, became absorbed in line and in traditional draftsmanship. "But in 1890 he developed a new style in which traditional draftsmanship was less apparent, serving rather to support and underline atmosphere, coloring, and light and shade. This process had matured by 1900. . . . Hence a new period was begun, a period of freedom containing the synthesis of his experience and unhampered by tradition or nature."

Of these culminating years, as brought to life in the Durand-Ruel exhibition, Edward Alden Jewell of the *Times*

emerged an ardent admirer. "A kind of sensuous, pulsing inwardness animates, for instance, still-life themes such as *Fraises et Ananas* and *Faisan Canepetière*, *Grives*. It emerges, if at times with less propulsive power, in the landscapes. But it comes to supreme expression in the magnificent nude called *Baigneuse Assise* (1914), which I have referred to and delight in again characterizing as one of the truly momentous paintings of our time—indeed, of all time. . . . For me it attains a peculiar intensity of communication in the marvelously wrought semblance of pulsing, 'breathing' flesh."

Margaret Breuning of the *Journal-American* paid tribute to Renoir's *Reclining Nude* (reproduced in the Nov. 15 DIGEST), "in which classic traditions of line and form are presented with power, enhanced by the nacreous beauty of flesh tones." But she moved quickly on to the *Baigneuse Assise* that so entranced Critic Jewell. "The nice rapport between inner content and outer form, the fullness of volume and ease of movement of this figure, produce astonishing vitality," she wrote.

Concluded Miss Breuning: "The *Femme à Mandoline*, 1919, must be noted as illustrating not only structural soundness, decorative beauty of design, flowing plastic rhythms, revealed in this period of Renoir's work, but, also, the simplified palette of these later years, which accomplishes an even greater richness of effect than the diversified range of color he employed earlier."

Art Ceiling—Zero

WHEN C. J. Bulliet of the *Chicago News* casts a weather eye at America's art, he is likely to turn in a report of "Ceiling, Zero." He did after studying the 46th local annual, on view at the Art Institute through April 26 (see March 15 DIGEST).

"American artists are still muffling their great opportunity to lead the world in a significant art expression, now that the lights are out in Europe," Bulliet wrote. "Maybe it isn't in our genius to paint, just as it isn't in the genius of England. Maybe we express our art best in architecture and in streamlined machinery, as the English express their's best in fiction and poetry."

Bulliet characterized the style of the Chicago exhibits, taken as a whole, as "a mixture of the foreign 'isms', built on a foundation of native mediocrity."

Continued the *News* critic: "You will see the poor imitations, somewhat bolder than heretofore, of masters like Picasso, Miro, Arp, Modigliani, the Mexicans (who, themselves, are sliding rapidly down the chute to mediocrity), Leger. Even the Brazilian, Portinari, no great master, but a recent North American sensation, is present in diluted form."

"The tragedy of this, and similar shows, is that leaders like the jurors who passed on these pictures, museum officials who invite exhibitions, and the art schools can't seem to recognize the phony and the faked. Surface imitations of the foreign 'isms' seem to intrigue them. The widespread WPA influence has made the sort of art you see here national in its scope."

Bulliet named Salscia Bahn's \$300 prize-winning *Composition* the "most worthy picture in the show." His list of exhibitors whose works were honest but by no means masterpieces, included George Buehr, Charles W. Dahlgren, Ruth Van S. Ford, Samuel Greenburg, Margo Hoff, Katharine K. Pearman, F. Remahl, Laura Van Pappelendam and Joseph Vavak.

Praises Chicago Artists

Exactly opposite were the reactions of Alice Bradley Davey, who observed in the *Sun* that of course "influences" are in evidence. "And why not?" she in effect answered. "To decree that our artists should wait until the age of 50 before exhibiting, in order to preserve us from the offensive signs of their development, is to have a fanciful notion both of art and of what artists live on," she wrote.

Continued Miss Davey: "Those who wish to search this show for influences—perhaps those of Picasso, Matisse or Kokoschka—will not be disappointed. I can only suggest that they search Picasso & Co. for influences, say, of Cézanne, and Negro art, and then search Cézanne and Negro art for traces of Poussin, Rubens, Tintoretto and the Egyptians, and so on back to the cave-drawings of Altamira, at which point they can conclude that nothing much has happened in art in the last 30,000 years."

"I don't mean to say that among the Chicago artists now showing at the Institute are great revolutionaries who

[Please turn to page 26]



Storm: JORGE CABALLERO



Helena: SAMUEL ROMAN

Chilean Art Featured at Toledo in Good Will Exhibition

FROM Chile, far below the equator, 167 paintings, prints, sculptures and posters have been brought to the United States for a good-will tour. The circuit begins at the Toledo Museum, where, until May 3, the works fill eight galleries.

It is of particular interest to see how the guest exhibitors impress their Chilean individuality upon traditional art techniques. In the breadth and freedom of impressionistic painting in particular, they seem to have found a medium of expression. The landscapes show a joyous enthusiasm for their country expressed in live and glowing colors. There is ever a sensitive rendition of atmosphere and light. Caballero's landscapes are especially vital. He records the country with a masterful and vigorous brushstroke, composing skillfully in brilliant color. Aliaga, working in subtle, subdued colors, deftly captures qualities of atmosphere in his *Rainy Day* and *Street Scene*.

Some of the portraits illustrate the fine technical training and understanding approach of the artists. Humere's technical ability expresses clearly his apprehension of the special quality of his subject. Villanueva uses color brightly and cleverly in her figure studies.

In painting still life the Chilean artists seem to work from various sources of inspiration. Perotti's still life in opaque watercolor is refreshing and stimulating in color and design. Humere uses luminous colors to express his *Lilacs*.

The posters are distinguished by a singular crispness and individuality. Osando's *Peace* posters and Mori's *Carnival of Spring* are particularly notable for succinct expression of ideas.

Six sculptors are represented in the show by portrait works of strength and vitality. Raul Vargas' portraits show great sensitivity and exquisite modeling of form. Roman's work combines strength and delicacy in its individual flavor.

While foreign study is reflected

strongly in many works, a fresh individuality in expression and vitality in statement characterizes their work. More concerned with quality than novelty of performance, they do not inaugurate new art trends, but paint sincerely and happily, employing established techniques with freshness and vigor of the present. Their work shows a harmonious and joyous outlook on life and

reflects a conviction that artistic expression of this is valid.

This exhibition, which is sponsored by the Ministry of Education of Chile, will be shown in other museums in the country after leaving Toledo. It was organized by the Toledo Museum of Art in collaboration with the Office of the Coordinator of Inter-American Affairs.

—NANCY JACKSON SEIBERLING

Win Syracuse Prizes

The Associated Artists of Syracuse, whose 16th annual exhibition closed at the Syracuse Museum on April 12, brought 134 works together for the show. An all-media affair, the annual was juried by Reginald Marsh, William Palmer and Philip C. Elliott.

The jury awards in oil were: first prize, Prudence Burg's characterful portrait, *Yvonne*; second, Priscilla Burg's still life, *Late Visitor*, and three honorable mentions—to Wilfred J. Addison's *Last Days of the Old Depot*, to Dorothy K. Ashley's *Clarabelle and Belinda* and to Ann R. Berman's *March Snow*. Watercolor prizes went, in order, to David Perlmutter's expansive landscape, *Country Road*; to Severin Bischof's *Night Game*, and to Jean Williams' *Native Perennial*. The graphic arts prize went to Adelaide Morris' *Old Canal*.

New York by Miss Mertz

Jeanne Mertz at the Barbizon-Plaza Gallery (until May 3) knows how to distribute color easily and with an animation. These watercolors deal mostly with New York and range from seals in the Zoo, riders in Central Park, George Washington Bridge to the towers of Rockefeller Center. When Miss Mertz isn't painting Manhattan she is off to those popular summer theatres and well known festivals. Best liked among the 35 examples are *Looking Up* (a skyscraper view), *Autumn* and *Twilight*, a snow laden park scene with giant towers rising blue and bold against a leaden horizon.

Texas Artist in New York

From Texas comes Murray Bewley, who has an exhibition of softly diffused portraits and nudes at the Grand Central Galleries (Gotham Hotel) until April 18. Emphasis is on tender characterizations of young children, with a few suave nudes such as *Silvery Nude* and *Ivory Nude* also claiming attention. "Bewley's approach is not unlike that of the late Frederick Frieseke," commented Howard Devree in the *Times*. "A delicate crushed flower essence pervades some of the pictures, which are essentially in the decorative-academic vein."

Bewley's work, according to Royal Cortissoz of the *Herald Tribune*, "has 'quality' in the light, gracious meaning of the term. His portraits, nearly all of children, show real tenderness, and his technique is exactly adjusted to the spirit of his subjects."

Austin Market Strong

Darrel Austin, who in two short exhibition years climbed into the starry firmament inhabited solely by successes, has scored solidly again. From his recent exhibition at the Perls Galleries, New York, and his group of paintings in the Modern Museum's "Americans 1942" exhibition, Austin sold 10 oils and two drawings.

One of the oils, *Dark River*, a lustrous, jewelled canvas, was acquired by Duncan Phillips for the Phillips Memorial Gallery in Washington, the seventh museum to add an Austin to its collection during the past year and a half.



Ballet Adolescent: MARY BLAIR

Stage Exiting Annual

THE LOS ANGELES MUSEUM is, until April 26, filled to over-flowing with the 149 paintings, 16 sculptures and 82 craft exhibits that make up the third annual exhibition by artists of Los Angeles and vicinity. From the more than 800 entries submitted, Roland McKinney selected the oils on view, S. McDonald Wright the sculpture and Gregor Norman-Wilcox, the craft objects. This one-man jury of selection for each section produced, according to Arthur Millier of the *Times*, "an unusually varied show." Roland McKinney, he added, "selected the paintings with a breadth of taste seldom managed by group juries."

Unlike other local annuals, that of Los Angeles carries no cash prizes, hence the jury of award—Ejnar Hansen, Emil Kosa, Jr. and James Patrick—selected 10 honorable mentions in lieu of a top cash winner. However, through the instigation of Juror Kosa, a People's Fund is being collected, and the jury will later reassemble to decide on the exhibitor who will be awarded this democratically gathered prize.

Honorable mentions went to Anders Aldrin for *Chapparell*, a subtly colored California landscape; to Gladys Aller for her engaging *Two Little Girls*; to Mary Blair for her *Ballet Adolescent*, excellent in color, texture and spirit; to Etienne Ret for his savagely brushed comment on contemporary mankind, *Nineteen Forty-One*; to Mentor Huebner, for *Introspection*, a dark toned portrait; to Dan Lutz for *Carnival*, sparkling color against a velvety night sky. Another mention winner was Edwin F. Maxwell, a one-time circus agent, who at 75 paints naive and colorful memories of a past generation; *Circus Day in the Gay 90s*, is his entry.

Completing the oil honorable mentions are Ernest Van Leyden's *Quattro Capi—Bridge*, a softly keyed Italian landscape; Oscar Van Young's richly pigmented *Pink Houses, Chicago*, and Denny E. Winter's expertly organized figure canvas, *They Shall Inherit the Earth*.

Award jurors for the sculpture section were Harold Gebhardt, Charles Lawler and Gordon Newell, who named

Leon Saulter's rugged *Power* first award winner. Honorable mention takers here were Ruth Clemens with a sensitive terra-cotta, *The Shampoo*; Jean Goodwin with a whimsical *Child on Horse*, and Caroline Lloyd with a bronze, *Negress*.

George Cox, Celestine Elliot and Antonin Heythum studied the craft displays and awarded top honors to Glen Lukens and honorable mentions to Margaret Lecky, Harold Thompson and Martha H. Williams.

Alma May Cook of the *Herald Express* termed the show "really corking," and a "credit to local artists." There is splendid variety in the exhibition, she continued, adding that "no 'school' seems to be given preference."

Herman Reuter of the *Hollywood Citizen-News* wrote that "a sizable percentage of the oils appear to have come from the ateliers of people who gambol on the outskirts of painting but seldom if ever get into the business district. A lot of whoop-de-do in the show: stunt pieces made to be exhibited and, if possible, win honorable mentions."

"As often happens, mostly the radicals furnished the ideas, and the conservatives generally the workmanship. Between the two, I think, the radicals came off second best, on the whole, because the conservatives, however devoid of intellectual whimsies, nevertheless had a somewhat more human and engaging way with them."

Duel in Santa Barbara

A gun duel in Santa Barbara, California, early this month resounded like an echo from the days when the West was known as "wild." The flash of pistol fire upset the genteel quiet of the Southern California resort city and resulted in two deaths and the severe wounding of Major Buell Hammett, president of the Santa Barbara Museum.

Major Hammett, whose picture appeared in the June 1 (special Santa Barbara Museum) issue of the *Digest*, had, with Major William Wenstrom, founded a local Guard. The two retired Army majors disagreed over organizational policy. Major Wenstrom, an Army weather authority, dropped out but kept up a flow of public criticism of the Guard's management. Infuriated by a particularly critical newspaper piece, Major Hammett went to Major Wenstrom's home to settle the matter. Both were armed. In the firing which ensued, Major Wenstrom was killed immediately and his wife fatally wounded, while Major Hammett was wounded in the hip, the bullet fracturing his pelvic bone. Major Hammett, when questioned in the hospital, insisted that he had fired only after Major Wenstrom had shot him in the hip.

Patrick Praised

When James Patrick showed his recent oils and watercolors at the Los Angeles Museum, Arthur Millier voted him one of "the best of the West's younger painters," an artist who "maintains a high pitch of craftsmanship."

Millier continued in his *Times* review: "With landscape or figure Patrick favors richness of effect, warm tones and the slow progression of light over earth or flesh. His little flower pieces are gems of painting."

Nebraska Buys

ONE OF THE Mid-West's choicest American collections, the Hall Collection of the University of Nebraska, has just been enlarged by the purchase of 10 works, all chosen, after a month of careful study, from the 52nd annual exhibition of the Nebraska Art Association. The show, held in the University of Nebraska Art Galleries, comprised loans from dealers and artists, all hand-picked by Director Dwight Kirsch. Each of the 127 exhibits was by an artist on the Association's "special interest" list.

During the month of the exhibition (March), the University's art staff and the trustees of the Association completed a list of "recommended for purchase" exhibits. From this list, two imported experts—Meyric R. Rogers of the Art Institute of Chicago and Fred S. Bartlett of the Denver Museum—in collaboration with Director Kirsch, selected the works to be purchased.

The two major acquisitions are Max Weber's oil, *Landscape*, and Maurice Sterne's bronze, *Seated Figure*. The Weber, the gallery states, "is a large forest interior of poetic quality in somber deep tones. Weber's color is particularly fine and has real emotional and mystical power." The Sterne, reproduced below, is a compact, powerful work by this versatile modern American.

A second oil in the purchase list is Katherine Schmidt's *New Shoes*. "The faithful textures and apparent realism of this painting," officials report, "made it a favorite among gallery visitors."

Fourth purchase was Henry Varnum Poor's ceramic plate with a self-portrait design, followed by Gladys Rockmore Davis' power-charged pastel, *Noel*, and John Martin Socha's gouache, *Burial in North Dakota*, an excellent example by this rising young painter.

Concluding Nebraska's purchases are four drawings: Isabel Bishop's *Lunch Hour*, Dean Fausett's *Cloudy Day*, Boardman Robinson's *Expulsion* and Federico Castellon's *Two Figures*.

Seated Figure: MAURICE STERNE



The Art Digest



To the Day Nursery: MARION SOUCHON

All-South Prizes

ART IN THE SOUTH is marking off a milestone in the 22nd annual exhibition of the Southern States Art League. On view through April 30 in the Fine Arts Gallery of the University of Georgia, the show is described by Lamar Dodd, Georgia's art department head, as "one of the best shows that this organization has ever sponsored."

Small and select rather than cumbersome and inclusive, the annual was chosen by a jury comprising Thomas Colt (chairman), director of the Virginia Museum; Alonzo Lansford, director of the Telfair Academy of Savannah, and Jean Charlot, of the University of Georgia's staff. Their report: "It was the intention of the jury to select a show of quality rather than quantity—a show representing the scope of Southern painting today, and at the same time, looking towards Southern painting in the future. We are unanimously delighted that we were able to include so many good works."

Most of the prizes were paid in War Bonds in lieu of cash. The jury's verdict: the Blanche S. Benjamin Prize for "the most appealing interpretation of a Southern subject," to William Hollingsworth, Jr. for his oil, *Brown and Wet*; the University of Georgia prize for the "best painting in oil or tempera," to Dr. Marion Souchon for *To the Day Nursery*, reproduced above, and honorable mentions to Edwin B. Johnson for *Temptation*, to Frances Skinner for *Torn Sack*, to John W. Sanford, Jr. for *Street Lights* and to Jo Kreganman for *The Wicker Basket*.

The purchase prize for watercolor went to William M. Halsey's *Left Overs*, followed by Mary L. Stewart's *Seven Sisters*, which took the second watercolor prize. In sculpture, Ione Franklin took top honors with *Marble Head*, and Tom K. Simms, honorable mention, with *Young Girl*.

Judged the best block print was Wau-tell Selden's *Old Pirates House, Nags Head*; the best lithograph, Lew Tilley's *Grocery Store*; the best print, J. Jay McVicker's *Nocturne*; the most appropriately framed exhibit, Lamar Dodd's *On the Campus*. John Taylor Arms won the Chapman purchase prize with his etching, *Aspiration*.

Mississippi's Annual

MORE than 150 artists submitted entries to the Mississippi Art Association's first national watercolor show, on view through April 30 in the Municipal Gallery, Jackson, Miss. Jury selections, plus some 20 invited works, brought the show's total exhibits to 68. The jury's impartiality is attested by the relatively small number of Southern artists included.

Top prize, the Dr. Marion Souchon award (a \$50 War Bond), went to David Fredenthal for *After the Rain*, and the Association's \$25 Bond went to Alfrida Storm for *Winter Bouquet*. Honorable mentions were taken by Helen J. Lotterhos, Barse Miller and William Hollingsworth, Jr. On the jury of awards were Xavier Gonzales, Helen Lotterhos and Karl Wolfe. Mississippi's first national annual, because of the high quality of its entries and its truly national character, serves to initiate this new series of annuals auspiciously.

Schleeter's Abstractions

Abstract paintings and watercolors by Howard Schleeter are on view in the Research Studio Gallery, Maitland, Fla., through April 18. Of the exhibits, André Smith, director of the gallery writes:

"Add to his paintings their textural enrichment (not unlike a woven fabric) a Schleeter painting becomes almost a thing in itself, a fabrication that, back of its creator's concept, has a basic foundation in earthborn reality. . . . These works must be seen. And by seeing I mean that deeper sense of visual understanding which, regardless of surface qualities of paint and pattern, gives us the spirit of Truth without which no work of art is worth a moment's consideration."

Tops in New Orleans

In the 41st annual exhibition sponsored by the New Orleans Art Association, held recently at the Isaac Delgado Museum, top \$200 oil prize went to Stuart R. Purser for his *Weighing Moss*; the \$75 top sculpture award to Miriam C. Rice for her stylized figure, *Mater Dolorosa*, and the first watercolor award (\$50) to Gene Tepper for *Chartres St. at Ursuline*.

Other artists to win prominent awards in the show were Gideon J. Lewis, Caroline Coates, Howard Baer, Kenneth E. Smith, Clarence Millet, Gordon M. McCouch, Claire Falkenstein and Eileen LeBlanc.

Free Shows From Texas

The University of Texas has offered to schools, clubs, museums and other organizations two circuit exhibitions free of charge. Both comprise work in all media, one by students and the other by art instructors of the university. In the latter group are examples by B. J. O. Nordfeldt, Everett Spruce, Eugene Trentham, William McVey and Ward Lockwood.

Also available are 23 exhibitions sponsored by the Associated Art Instructors of Texas. Bookings may be made by writing Arne Randall, Department of Art, University of Texas, Austin.

Dallas Awards

THE ARTISTS OF DALLAS submitted 375 oils, watercolors, black and whites, pastels and sculptures to James Chillman, Jr., Dr. Cora Stafford and Edgar D. Taylor, who chose 92 to comprise Dallas' 13th annual. On view through April 28 at the Dallas Museum, the annual presents to visitors the many facets prominent in Texas art.

The \$250 Kiest Prize went to Charles T. Bowling's forceful watercolor, *Winding Road*, while the \$250 Dealey prize for "the best painting of a Southwestern subject" went to Jerry Bywaters for his *On the Ranch*, a strong, well integrated canvas. William Lester took the Harris Company \$50 oil award with his *Country Road*, and Ed Bearden, the Neiman-Marcus Company \$50 watercolor prize with *Mill Pond*. The \$100 DeGolyer award, based on the votes of exhibition visitors, will be announced at the close of the show.

In addition to the above prizes, the show carried 25 awards, donated by local patrons and firms. Winners of these were: John B. Elliss, Barbara Maples, Charles T. Bowling (his second in this exhibition), Lucille Jeffries, Bertha Landers, Lydia Eubanks, Perry Nichols, Dow Simpson, Beebe Sawyer, Pearl Porterfield, Bill Clark, Arthur Feldstein, Virginia R. Prather, Mary L. McMillin, Frances Skinner, Bertha Landers, Victor Lallier, Thurmond Townsend, Eileen Murray, Frieda K. Fall, Dorothy H. Brake, Bill Clark, Florence McClung and Frank S. Webb.

Named Alabama Award Winners

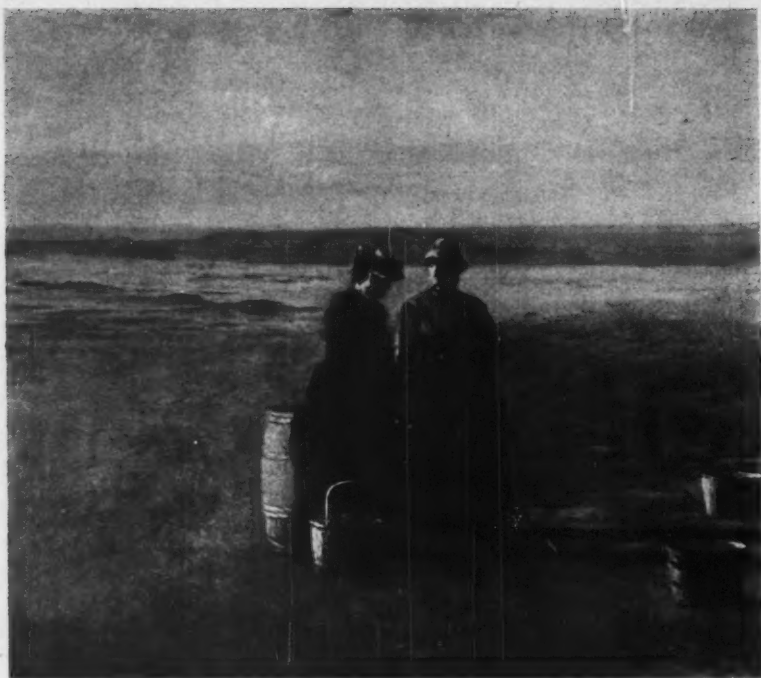
The Birmingham Art Club, Alabama's oldest art organization, is, until April 30, holding its annual jury show in the Public Library galleries. Jurors Alexander Brook, Jean Charlot and Harold Cash studied the oils, watercolors, prints and sculptures on view and voted 12 equal "awards of merit" to the following exhibitors: Mildred Nungester, Martha H. Going, Maltby Sykes, Joseph Marino-Merlo, Laura McGehee, Mrs. Carrie Montgomery, John Robertson, Mrs. Jenny Mohan, Charles LeClair, Garnet Leader, Mrs. H. Davis and Helen Higdon.

HONEST AMERICAN PAINTINGS



A New England Goddess c. 1820
painted on silk 24" x 28"

Harry Shaw Newman
The OLD PRINT SHOP
150 LEXINGTON AVE. at 30th ST.
AShland 4-3950 Est. 1898



The Conversation: EASTMAN JOHNSON

Johnson in Homey 19th Century Show

ALL THE subjects that recreate the special tang and flavor of Eastman Johnson's time—maple sugaring in the East, outdoor camp life, frolics on the green and homey village incidents—are on view through April at the John Levy Galleries in New York. Among other things, this intimate collection of Eastman Johnson canvases reaffirms the similarity between the techniques of Johnson and Winslow Homer; especially is this noted in *The Conversation*, reproduced above. Here, in addition to related subject matter and background, Johnson has employed Homer's steadfast color and strong light effects.

Johnson, at one time called "The American Rembrandt," was a conscientious craftsman, a constant seeker after truth in painting; his genre pictures, as a result, occupy an important place in American art. For a while much of the good that was Eastman Johnson's was obscured by his faultless portraits and exacting family groups.

Simple incidents, such as *At the Camp—Spinning Yarns and Whittling*, *A Sly Drink in Camp* and *Preparing Breakfast*, are brought realistically to life by Johnson's faultless brushwork and his keen insight into the lives of his nature-loving subjects. It is truly an American brand of people that Johnson portrays—vigorous, hard-working men and women who tramped and camped in the open, extracting sugar from trees and picking cranberries in marshy bogs. Other canvases of the open spaces are *Sugaring Off* and *At Close of Day*. Johnson's best figure work appears in *The Fifer and his Friend* and *The Blacksmith Shop*.

Johnson, despite the home-spun quality of much of his popularized production, was a widely traveled artist, quite at home with such eminent figures as Daniel Webster, Mrs. Alexander Hamilton and Dolly Madison, all of whom sat

to him for portraits during his stay in Washington in 1846. Johnson was born in Lovell, Maine, in 1824, and at 16 was employed in a Boston lithography shop. At 22 he was a successful portraitist in the nation's capital and counted Henry Wadsworth Longfellow among his friends.

After an interlude in Boston, Johnson went for study to Düsseldorf, and to Paris, where Couture was his teacher. During his European sojourn the artist visited The Hague, where the canvases of Rembrandt made a profound impression on him. Returned to America, Johnson visited the Middle-west, painting Wisconsin Indians. During the Civil War he for a time followed the Union Army to record incidents of the war. In 1865 he began his maple sugaring series, and in 1870, his canvases of cranberry pickers. Then, from 1880 until his death in 1906, he practiced his profession of portraitist.

Americans to 1875

THE OLD PRINT SHOP in New York is known as the city's largest, most completely stocked dealer in early American lithographs, engravings, mezzotints, Currier & Ives and Audubon prints. As an adjunct to its print business, the firm began several years ago to buy, sell and exhibit paintings, most of them of the American scene and executed before 1875.

As the columns of this season's *Digest* reveal, public and official interest in works of this category is mounting with intensity. The Old Print Shop's April exhibition of early American paintings is, thus, of unusual timeliness. On view is a comprehensive collection of canvases, ranging from naive anonymously painted depictions of such homey mottoes as "He that by the plough would thrive—himself must either hold or drive," to landscapes by Thomas Doughty, nature views by Thomas Hewes Hinckley, snow scenes by George Henry Durrie of Currier & Ives fame, marines by Fitz Hugh Lane, and a portrait (of Edward Stanley, Esquire) by John Singleton Copley. Other works in the show are *Washington at Fort Lee*, by an unknown artist; *Skating on the Schuylkill* by Johann M. Culverhouse; a *New York Interior* by Alexander Lawrie, *View of the Delaware* by Thomas Birch, *Indian Lassoing a White Horse* by A. V. Willis, and *Rail Shooting* by William Ranney, reproduced below.

Louis Mark, Portraitist

Louis Mark, Hungarian artist who painted portraits of such notables as Woodrow Wilson, Queen Marie of Rumania and Emperor Franz Josef of Austria, died March 19 at his home in New York City. He was 75 and had been ill for some time.

Born in Hungary, Mark studied art under Herterich in Munich and Bouguereau in Paris. He first came to the United States in 1910 at the invitation of the National Arts Club, of which he was a life member. That same year he painted the portrait of Robert E. Peary, polar explorer, that now hangs in the Brooklyn Museum. Mark returned to Hungary in 1921 and made several trips back to this country before taking up permanent residence in the U. S. in 1938.

Rail Shooting: WILLIAM RANNEY (See story above)



Carnegie's Harnett

WILLIAM HARNETT shone brightly during the 19th century, only to be veiled completely by the 20th. But since he was resurrected by Edith Halpert, director of New York's Downtown Gallery, his canvases have entered many notable museum collections. The latest is that of the Carnegie Institute in Pittsburgh, which has just acquired his *The Trophy of the Hunt*, a miraculously accurate depiction of a dead hare hanging against a door.

As in all Harnett works, texture here is unbelievably true to life. Carnegie's Harnett was painted on canvas, but to help preserve the work, it has been attached to a panel. The signature, "W. H. Harnett," appears in the lower left corner, together with the date, 1885, which makes it almost contemporaneous with his well known *Old Violin* dated 1886 and reproduced in the May 1, 1939, *Digest*.

"While the painting, in its meticulous realism, is related to the Dutch art of the 17th century," writes John O'Connor, Jr., acting director of the Institute, "it has a personal element in its pattern, in its rich and subtle tones, and in the heightened effect of quality which has gone into its making. Harnett might very well have been referring to *The Trophy of the Hunt* when he said: 'In painting from still life I do not closely imitate nature. Many points I leave out and many I add. Some models are only suggestions. The whole effect in still life painting comes from its tone, and the nearer one attains perfection, the more realistic the effect will be.'"

Philip Little Dies

Major Philip Little, internationally known artist, died March 31 at his home in Salem, Mass., at the age of 84.

A native New Englander, Major Little studied at the Massachusetts Institute of Technology and at the art school of the Boston Museum. His paintings, particularly his harbor and marine views of Salem and vicinity, won him wide acclaim and representation in the permanent collections of museums both here and abroad. Little was also curator of fine arts of the Essex Institute of Salem. During the first World War he served with the camouflage division of the Navy. From 1887 to 1901 he was a member of the National Guard, rising from sergeant to major.

Gayton Whitmore Dies

Gayton Whitmore, for years director of the Grace Horne Galleries of Boston died in that New England capital of a heart attack on the morning of April 4.

Whitmore, a native of Hartford, became interested in art while studying and traveling in Europe. On his return to this country he became associated with an art gallery in New York, going later to Boston where he joined the Grace Horne firm. As its director he won acclaim for sponsorship of progressive modern art and for introducing little known artists to a wide audience. Karl Zerbe, Willard Cummings, Dantan Sawyer and Herbert Barnett are among the artists who exhibited under Whitmore's direction.



I Raro Te Oviri (Under the Pandanus): GAUGUIN

Minneapolis Buys Serene Gauguin Work

A BRILLIANTLY colored, serenely spirited canvas by Gauguin has been acquired by the Minneapolis Institute of Arts through its Dunwoody Fund. Now on exhibition in the museum, the painting, measuring 28 by 36 inches, is titled *I Raro Te Oviri (Under the Pandanus)*, and was painted in 1891 during the artist's first Tahitian period.

"In this canvas," the Institute states, "Gauguin has made articulate his first deep awareness of that primitive serenity of spirit which had troubled and beguiled him all his life. For one arrested fraction of time the answer to all his questioning is clear. In just a moment the incoming wave will break, the two native women will proceed on their way, and the figure on the shore's edge will stir again in the sun."

Gauguin's goal, the Institute continues, "was to create compositions in terms of color, form, and line, that could serve as logically and as moving-

ly as music to express emotion or experience. But to this representational aspect of painting Gauguin added qualities of mystery and poetry that endow his painting with an atmosphere not to be found in the scientific compositions of Seurat nor in the exuberant blonde works of Renoir. With their suggestive character they provide, despite their bold and barbaric colors, a retreat for the soul. Shadows lurk in them, striking a nostalgic note that gives tongue to the universal, if intermittent, desire for solitude and isolation."

Mural for Worcester

Will S. Taylor, member of Brown University's art department, is at work on a mural depicting the purchase in 1674 of the land on which Worcester, Mass., now stands. The 18 by 7 foot mural, when completed, will hang in Worcester's Providence Street Junior High School.

TANGUY

PAINTINGS FROM APRIL 21 TO MAY 9

**Pierre
Matisse
Gallery**

41 East 57 St.
New York

PAINTINGS

ALFRED PELLAN

THROUGH APRIL 25

BIGNOU GALLERY

32 East 57th Street • New York

BRUMMER GALLERY

110 EAST FIFTY-EIGHTH ST.

NEW YORK



Peaceable Kingdom

Edward Hicks

To Be Sold For \$5,000

The Collection of a retired Museum Curator. Twenty-five Old Masters including the following:

Bonfigli	de Momper
v. d. Goes	Morse
Harding	Neagle
Hicks	Pourbus
van Huysum	Reynolds
Janssens van Ceulen	Vanderlyn

For particulars address Box 152,
The Art Digest, 116 E. 59 St., N.Y.C.

Newhouse Galleries

Inc.

PAINTINGS

15 East 57th Street
New York City

WATER COLORS

Jeanne

MERTZ

April 6 to May 3

BARBIZON-PLAZA ART GALLERY
58th Street at 6th Avenue

60th STREET GALLERY

22 East 60th Street

Elaine P. Auchmoody Ethel M. Dana
Celine Baekeland Sue Cory Guenther
Mary K. Karasick

April 17 - May 7

PAINTINGS BY

BOGDANOVICH

Until April 25

LILIENTFELD GALLERIES

21 EAST 57 STREET, N. Y.

WALDO PEIRCE

EXHIBITION OF
WATERCOLORS

THRU
APR. 25

MIDTOWN

A. D. GRUSKIN, Director
605 Madison Ave. (bet. 57 & 58 Sts.) N. Y.

Knaths Returns

KARL KNATHS, Wisconsin-born Chicago-trained modernist, is for the first time in years, making a one-man appearance on 57th Street. Eighteen Knaths canvases, most of them shown in the artist's recent Chicago Art Institute exhibition, are on view, through May 2, at the Buchholz Gallery in New York.

Knaths, wrote C. J. Bulliet in the *Chicago News* while these works were on view at the Institute, "is an American frankly beholden to the foreign 'isms,' but contributing quite a bit from his own emotional resources.

"Karl Knaths is in a classification that might include Max Weber, George Inness and James Chapin. Like Weber and Chapin he starts with Cézanne, and gives personal expression of a vital spirit that differs from the Master of Aix. A poet may use the meters of the English Tennyson and become the American Longfellow."

Bulliet cited James Chapin as a Cézanne addict who had freed himself of imitation, and Max Weber as an artist still Cézannish in surface appearance but who says "sterling American things—with a dialect." Knaths, the *News* critic continued, "is not only Cézannish still, but he has a touch of Picasso and Braque, of the Surrealists and the severely mathematical abstractionists."

Bulliet's conclusion: "Knaths is scarcely to be placed among the 'masters,' but he is worthy of consideration in any quest for the 'significant' in American art, now that the curtain has gone down in Europe."

For Alice Bradley Davey of the *Sun* the outstanding features of Knaths' style "are his carpenter-like grasp of planes, and his terrific felicity with color. In this lies a certain element of superficiality, because he can be so charming so easily that it becomes almost a mannerism."

Miss Davey's conclusion: "The statement in the foreword by E. M. Benson, that Knaths is 'deep rather than brilliant,' should perhaps be reversed, but no one could deny that he is 'a mature artist, a very able picture designer, and a superb colorist.'"

Whorf Shows in New York

CHURNING SEAS and promising trout streams still remain a favorite subject with John Whorf, who is, through April 25, holding his annual exhibition at the Milch Galleries, New York. Besides these pleasant, sturdily American scenes, Whorf also includes a few blustery streets swept by winter gales, as in *After the Blizzard* and *Snow by the Sea*. This picture of Provincetown streets (as they are seldom witnessed by the casual vacationist), is treated in a free and familiar manner. It remains one of Whorf's most satisfactory themes. Slightly incongruous is the modern nude Lorelei gracing a New England rock in a sunlight-and-shadow study called *Bather*.

"Whorf," writes Carlyle Burrows in the *Herald Tribune*, "is one artist who rarely sets himself a few themes which he overdoes. Still, it is a typical Whorf show—typical in the brilliant manner with which he paints and representative of the things he does best." The artist's "usual astonishing technical performance is no more marked than a remarkable gain in soundness of form, depth of spatial design and significance of content," contends Margaret Breuning of the *Journal-American*. "Whorf has penetrated the alluring surfaces of his watercolors and found much richer pictorial ideas in this process, was Miss Breuning's conclusion.

Save Your Tubes!

The WPB has instituted a plan making it necessary to turn in an old tube in order to buy any of the commodities ordinarily put up in metal tubes. Though artists' color tubes were not specified, the nation's artists can perform a valuable service by saving all empty tubes and turning them in when new supplies are purchased.

Theodore Morrissey of the E. H. & A. C. Friedrichs Co. points out in a report to the DIGEST that the tubes in which artists' colors are put-up are almost pure tin, and as such are extremely valuable at this time of drastic raw material shortage.

After the Blizzard: JOHN WHORF (See story above)





San Juan Hill No. 1: LOUIS BOSÁ

Bosa Stages Top-Flight Solo Show

AFTER BEING NURTURED under the motherly wing of the Contemporary Arts Gallery, Louis Bosa emerges at the Kleemann Galleries as a lusty full-feathered American painter in the most complete show of his career (and one of the most accomplished exhibitions current in New York). Bosa still remains Bosa with an off-the-beaten-track talent all his own. Besides the energetic skating scenes that first claimed public attention, the artist has a wistful way of mixing melancholy with whimsy, especially in his twilight scenes, such as *Dusk*, with its lone maiden being scrutinized by wayfarers, and the eerily lighted *San Juan Hill No. 1*.

Bosa is especially gifted in combining figures with landscape, and in capturing apprehensive faces as they pass

through his creations, like the rather furtive girl bracing herself against a river wind in *Way Uptown* and the desolation scene in *Remains*. Best among the skating scenes are the freely brushed *Skating in the Park* and the dramatically blue *Skating at Dusk*, both showing Bosa's mastery of winter moods.

"Bosa's best work thus far and carried out with gusto," commented Howard Devree in the *Times*. Carlyle Burrows of the *Herald Tribune* was of the same opinion, calling Bosa "a young American worth further watching. . . . He has imagination, poetic feeling, gusto and humor. . . . Life is caught up and projected with tang and animation and with a Breughel-like sense of humor that is very likable in its personalized adaption." (On view through April 30).

Animals in Ancient Art

Whether he hunted them for food and clothing, or domesticated them as pets and companions, man immemorably has been close to the animal kingdom from which, scientists say, he sprang. This close relationship and the creative activity it has inspired is vividly demonstrated in the exhibition, "The Animal in Ancient Art," on view through April at the Sachs Gallery in New York City.

More than 100 exhibits, ranging in date from a 3,000 B.C. archaic Sumerian horse in unglazed clay to a Han period rhinoceros of about 206 B.C., comprise the exhibition. In between are horses, cats, dogs and imaginative beasts drawn from mythology, such as unicorns, griffins and dragons. Practically every nation featured in ancient cultural history is represented in this unique and unusually complete animal-in-art show.

From Corcoran to Navy

Robert L. Parsons, assistant director of the Corcoran Gallery of Art in Washington, D. C., has been granted an indefinite leave of absence to accept a commission in the U. S. Naval Reserve. He will head a new section being established under the Office of Public Relations to take care of art, posters, displays and exhibitions. The Gallery will not fill Parsons' post, but will operate with a reduced staff for the duration.

Autographs of the Masters

Connoisseurs, collectors and graphologists are elbowing each other in the Weyhe Gallery this month. Object of their attention is a display of autographs and sketches by masters as early as Ingres and as contemporary as Matisse. There are signatures, letters and sketches by Delacroix, Corot, Manet, Monet, Braque and Rouault, and rare autographs by Daumier, Cézanne and Henri Rousseau.

Kinship between handwriting and sketching habits are shown in the small drawings that are on view near the signatures. Writing and character analysts as well as amateur psychologists lend a background of reflective "Hmms" to the enthusiastic "Ahs" of the aesthetes at Weyhe's these days.

Poster Competition Announced

The Museum of Modern Art, New York, has just announced a poster competition "to stimulate pictorial expression of the unified determination of the nations of the Americas to remain free." The competition, which is open to all citizens of Western Hemisphere nations, closes July 28 at 5 P.M. Prizes will total \$2,500, with winning entries scheduled for exhibition at the Modern next autumn, after which they will be circulated throughout the Hemisphere. For further details see the *DIGEST's* "Competitions" column.

WILDENSTEIN and CO.
INC.

PAINTINGS AND WORKS OF ART

Old Panelling Old Wallpapers
Period and Modern Decorations

19 East 64th Street
New York City

Paris

London

DURAND - RUEL

12 East Fifty-seventh Street
NEW YORK

XIX and XX Century French Paintings

PARIS
37 Avenue de Friedland
ESTABLISHED 1803

NIERENDORF

PAUL KLEE'S WORK

18 EAST 57th • NEW YORK

460 PARK AVENUE GALLERY

AMY JONES

APRIL 20

MAY 2

EVSA

MODEL

PAINTINGS

April 13-May 2

The PINACOTHECA
20 WEST 58th STREET

12th Annual SPRING SALON

PAINTINGS • WATERCOLORS
Until May 16th
Daily 2 to 6 P. M.—Sundays Closed

ACADEMY of ALLIED ARTS
349 WEST 86th STREET • NEW YORK

CONTEMPORARY ARTS

38 W. 57th St., N. Y.

Paintings by

Until May 2

HARRY DIX

ALSO BOTTO, KLONIS & PRESSER

PAINTINGS
by
TADE STYKA
Through April 30
N. M. Acquavella Galleries
38 East 57th Street • New York

JAMES ST. L. O'TOOLE
Recent Paintings
by
RODERIC O'CONNOR
and
PATRICK O'CONNER
April 17 to May 2
One-half of proceeds of sales will be donated
to Navy League of the United States.
24 EAST 64th STREET, N. Y. C.

ALBERT DUVEEN
AMERICAN
COLONIAL
PORTRAITS
730 FIFTH AVENUE
(Heckscher Building)
NEW YORK CITY

PAINTINGS, ETCHINGS
AND WATERCOLORS BY
MARTIN PETERSEN
April 15-May 16
H. V. ALLISON & CO.
32 East 57th Street New York

GINA KNEE
WATERCOLORS
WILLARD GALLERY
32 EAST 57 • NEW YORK

Paintings
GLUCKMANN
Until May 2
Schneider-Gabriel Galleries
—71 East 57th Street, New York—

FIFTY-SEVENTH STREET IN REVIEW

BY HELEN BOSWELL

RETURNING from a few days jaunt in New Orleans, I stepped from June weather into a Spring blizzard that howled up and down Fifty-Seventh Street as I shook the snow from my coat collar and continued my beat. New Orleans is all they say it is—the color and atmosphere, proven Southern hospitality and a way of dining that echoes back to the gay nineties. There I found old beauty, unbelievable graveyards, a very muddy Mississippi, fascinating markets and Dr. Marion Souchon, who combines surgery with art and produces in his spare time some of the most imaginative pictures encountered in a long time. "The Amazing Dr. Souchon" is a combination of colorist and purist, but this doesn't half describe the highly individual charm of his whimsical interpretations. This leading New Orleans surgeon has become the daddy of the energetic young art group made up of John McCrady, Xavier Gonzales, Caroline Durieux, etc. To sum up, such a good time was had by all that if I hadn't had to hurry back to The Street, I would have prolonged my visit a slight ten years or so.

Back in New York again I am amazed at the teeming activity that still continues into the Spring. I thought the end of April would bring a slowing up of shows, but there doesn't seem to be a chance.

Ritter of Kansas

The Kansas landscape is brought to New York in Chris Ritter's watercolor show at the Uptown Gallery (through April 24). Ritter, who worked with George Grosz, combines his talent with an inventive turn of mind, and while he discloses considerable ability in his spontaneous and thoroughly artistic creations, he is also an experimentalist, working out technics and compositions that are distinctive and interesting.

"With a tendency to experiment with subtle problems of form and color in some of his paintings, Ritter chooses to interpret nature in others with breadth and feeling," wrote Carlyle Burrows in the *Herald Tribune*. "At the same time he prefers colors which, in his perceptive taste, count poetically and beautifully." Said Margaret Breuning in the *Journal-American*: "He is not literal; his observation is fine and sensitive, his translation of the world of natural forms is presented in pictorial ideas in terms of fluent washes of pure color, of effective patterns, of broken planes, of an interplay of linear rhythms."

Jimenez's Sensitive Line

Thirty-three drawings and one sculpture make up the show by Max Jimenez at the Zborowski Gallery until May 2. These fine line drawings are more sensitively conceived than the artist's bombastic oils, having a controlled feeling of line and artistic quality not associated with the distorted elemental figures found in his powerful paintings. Instead, peons and nudes are treated with poetic grace in these drawings, which often reveal a touch of whimsy. In a few of the drawings we find the gallery director, Zborowski, disguised as a stone-faced young Mexican.

Landscapes in Vivid Color

Brilliant is the word for Beulah Stevenson's display of pictorial abstractions at the Fifteen Gallery through April 18. Miss Stevenson, captivated by the landscape of Santa Fe and the Massachusetts coast, goes nature one better, and forms a peculiarly picturesque pattern of hills, dales and intense skies in the inimitable Stevenson manner. Both lyrical and forceful are *Night View* and *The Train*, but the Southwest seems to call out for vivid color, especially in the well-organized *Sweeping Storm* and *Madrid—New Mexico Mining Town*.

Gay Color and Light by Smith

Pictures of the most impressionistic kind by Leighton Smith may be seen at the newly opened Marquie Gallery through April 25. Smith is mostly interested in the dazzling light of sunny beaches, the childish bathers and the holiday spirit usually pervading such likable places. Singing a happy song of color and light, the artist expresses himself in rather vociferous but somehow sincerely conceived notes of reds and blues and gay whites, especially in *Florida Beach* and *Greek Boats, Tarpon Springs*. Other appealing pieces are *Long Island Beach* and *Stone House*.

As Seen by Baz

In an individual vein are the carefully painted portraits by Ben-Hur Baz at the 460 Park Avenue Galleries until April 18. These watercolor portraits are done in an uncannily realistic manner contrary to the accepted form of watercolor painting. Besides characteristic details and naturalistic poses, Baz goes in for good healthy tans, seeing skin tones more in ochre values than pearly flesh tints. As surely and as evenly painted as they are, these people really belong in the sophisticated 20th century, from the laughing *Cole Porter* and the woodsy-looking *Edward Tauch, Jr.*, to the twinkling blue-eyed country gentleman *George Bacon* against a house-and-garden background. Another popular

Edward Tauch, Jr.: BEN-HUR BAZ
At 460 Park to April 18



or
lah Ste-
abstrac-
through-
rated by
and the
ure one
pictur-
and in-
even son-
ful are
but the
or vivid
organized
d—New

mith
sionistic
be seen
Gallery
y inter-
sunny
and the
ag such
y song
expresses
t some-
of reds
s, Tar-
eces are
ouse.

arefully
Baz at
s until
aits in
manner
of wa-
cteristic
Baz goes
ng skin
s pearly
evenly
e really
century,
and the
Jr., to
gentle-
use-and-
popular

AZ

digest



Wanderers: JOSEF PRESSER
At Contemporary Arts to May 8

model is the pert Esme O'Brien so daintily posed with a nosegay.

Three Men at Contemporary

Three distinct talents are found in the joint show by Otto Botto, Bernard Klonis and Josef Presser at the Contemporary Arts until May 8. Botto expresses a peasant gayety, Presser goes in for pleasant sorrows, while Klonis is distinguished for his richly developed elegance. All have distinct imaginative qualities. Klonis is represented mostly by tasteful flower arrangements and gracefully conceived landscapes, best of these being the *Severe Summer* and the flower subject *Rubaiyat*.

An Eastertide mood is felt in Botto's lively scenes, which have a refreshing viewpoint as well as a pictorial spontaneity. Particularly spirited are the gay *Fugue by Bach*, *Gothic Vista* and *The Red Bridge*. Presser, on the other hand, is a more sober artist. The oppression of laborers and the sorrows of the war-torn are his forte, and in these grim-faced figures may be found strength of design and a certain rugged appeal. Particularly effective are *Wanderers*, *Europe* and *Sortie of the Pretzlemen*.

Aguirre's New York Debut

Ever since Rivera and Orozco decided that bulky and simplified forms best portray the primitive patterns of Mexico, there has been a string of disciples following the tradition of this popular school. Latest exhibitor is Ignacio Aguirre, having his first New York show at the Bonestell Gallery until April 18. Aguirre paints squat pig-tailed women and squared native architecture in typical South-of-the-border tones—terra cottas, various umbers and whites. A more personal stamp is found in the figure scenes *On the Road to Market* and *The Victim of the Fascists*, which strangely enough have a religious simplicity.

Art of a Good Neighbor

The clear, spick-and-span atmosphere of South America's cities and harbors is caught by Guido Horvath, Hungarian-American, who has worked for many years as an industrial designer in

South America. At the No. 10 Gallery, he will show, beginning April 20, a number of these gay and sparkling landscapes, of which the harbor view *Los Palomos, Canary Islands*, with its bright boats and high mountains, and *Virgin Snow at Lago Frias, Argentina* are representative examples.

The rather panoramic *Corcavado, Rio de Janeiro* shows the little red roofs of the city and its scattered churches lying at the foot of the mountain. Above, the tiny figure of the spectacular Rio Christ overlooks the colorful metropolis. Created in the same charmingly naive and pleasant manner are the scenes of public places in Buenos Aires.

As Moderns See Christ

There's a good idea behind the Puma Gallery's exhibition of "Modern Christs" (until April 26), but the show isn't very inspiring, even though 14 of the pieces were executed purposely for it. These are mostly surface paintings with more attention given to a violent play of color and striking design than to the spiritual grace or grievance usually associated with such an important religious theme. These "Christs" reflect more of the spirit of Greenwich Village than any devout inspiration. But all this goes under the name of modern expression, and we are not to argue with it.

There is a poignant *Crucifixion* by Adolph Gottlieb, a characteristic religious number *Peitá* by Fred Nagler, a striking *Descent from the Cross* by Max Beckmann, *Ecce Homo* by Menkes, an auburn-haired *Jesus* by Rose Kuper, Mané Katz's scene of death and destruction called *Now ye are Brethern?*, and Max Weber's 1908 *My Christ*, which has strength, simplicity and symbolism. Among the sculptures are *Flight into Egypt* by Maldarelli, *The Great Semite* by Jose de Creeft, *The Student Jesus* by Slobodkin and *Betrayal* by Hugo Robus.

My Christ: MAX WEBER
At Puma to April 26



Femme en Chemise: GLUCKMANN
At Schneider-Gabriel to May 2

Gluckmann's Nudes Return

The misty nudes and vaporous blue-gray studies of Grigory Gluckmann make another appearance at the Schneider-Gabriel Galleries (through May 2). Gluckmann is a contemporary master of luscious flesh tones, giving solidity and seductive grace to these glowing nudes, most of which are more prone than upright. Along with these lovely ladies are a few shadowy contemporary scenes of sorties, bars and race tracks. Particularly alluring are *Femme en Chemise* and the typical Gluckmann double-figure arrangement *Nus*.

"Obviously Gluckmann knows all about form and he can draw," noted Royal Cortissoz in the *Herald Tribune*. "Evidently he prefers an ample figure in his model and goes about the representation in a full-bodied way, giving flesh tints their due value and brushing in a contour with equal sureness and facility." According to Melville Upton of the *Sun*, Gluckmann presents his forms with rare distinction and "with a brush every touch of which is a caress . . . Everything is handled with a subtlety of modeling which, while it loses nothing in solidity and volume, has a delicacy about it that makes it seem as though it were simply wished on to the canvas."

Portraits by Styka

All is sweetness and light with an extra portion of whipped cream at the Acquavella Galleries where Tade Styka is showing his pretty pictures of graceful ladies and stylish men through April. In the suave Boldini manner this fashionable portrait painter carries on the tradition of glorifying his sitters in his most elegant manner with considerable accent on jewels and furbelows. Besides several moon-glow girl renditions and affably smiling sitters, Styka includes a few professional men who are painted with strength and sincerity.

"Styka paints and draws with the utmost ease, apparently, and in a highly sophisticated manner," wrote Royal Cortissoz in the *Herald Tribune*. "But

[Please turn to page 30]

PARKE-BERNET GALLERIES • Inc

30 EAST 57th STREET
NEW YORK CITY



Public Auction Sale
April 29 and 30

Magnificent

TAPESTRIES
AND OTHER COSTLY
APPOINTMENTS

IN THE

**HARRY PAYNE
WHITNEY**

Residence

AT 871 FIFTH AVE.
NEW YORK

TAPESTRIES

Thirty-five superb examples including two of the 'Diana' Fontainebleau tapestries; two Gobelins; a set of three Brussels Teniers; four Royal Beauvais after J. B. H. Deshayes; a set of six Brussels tapestries, *The Wars of Flavius Titus*; superb Beauvais tapestry after Boucher, *La Pipée Aux Oiseaux*.

PAINTINGS

Madonna and Child with S. Thomas and Nicodemus by Lorenzo Costa; *Equestrian Portrait of Charles I* by Van Dyck and Atelier; *Mrs. Siddons by Lawrence*; *Woodman's Return* by Gainsborough and other works by other artists.

**FURNITURE AND
SUMPTUOUS INTERIOR
WORK OF THE
MANSION**

Exhibition

April 27 and 28

On the Premises—871 Fifth Ave.

Admission 50c

ADMISSION ON SALE DAYS

BY CARD ONLY

Apply to the Galleries

ILLUSTRATED CATALOGUE \$1.00



Entrance Hall, Whitney Mansion

Important Whitney Property to Be Sold

ONE OF NEW YORK'S most fabulous mansions, the Harry Payne Whitney Fifth Avenue home, scene of decades of brilliant social functions, is to be razed. What makes this news is the fact that on April 29th and 30th, the Parke-Bernet auctioneers will lead swarms of buyers through its museum-like rooms to sell to the highest bidders a vast array of period furniture, valuable tapestries, paintings, decorations, exquisitely carved and painted antique ceilings—many of them from noted European palaces and chateaux.

There are white marble fireplaces from 15th century Italy, stained glass from 18th century France, walnut wall paneling from the chateau of one of Louis XIV's Field Marshalls, elaborately carved balustrades of Istrian marble and rare old hangings.

Among the splendid furniture pieces

are a Louis XV canapé in Beauvais tapestry (part of a suite after Boucher), a Louis V commode and a Louis XV canapé in Beauvais tapestry (part of a suite after Oudry), all three of which were shown at the Metropolitan Museum during its 50th anniversary exhibition in 1920.

Occupying a dominant place in the lots are 35 tapestries, most of them significant examples, as for instance, a set of four Beauvais tapestries after J. B. H. Deshayes, woven in 1761; a Gobelin work, circa 1790, *La Contenance de Bayard*, after L. J.-J. Du Rameau; *La Pipée aux Oiseaux*, a Beauvais example after Boucher; a Brussels Renaissance tapestry, *Titus Receiving Tribute from Tyre*, exhibited at the Metropolitan Museum in 1920, and a Teniers tapestry by Daniel Leyniers, *Procession of the Fat Ox*.

New York Auction Calendar

April 15 to 18, Wednesday to Saturday inclusive, Parke-Bernet Galleries; from the famous Christian B. Holmes collection: ancient Chinese, Persian, Mesopotamian & Egyptian art; Gothic & Renaissance furniture; sculptures & tapestries; early Italian & Flemish paintings; French 18th century furniture & objects of art. Now on exhibition.

April 23 & 24, Thursday & Friday afternoons, Parke-Bernet Galleries; from Holmes & other owners: Sets of standard authors; illuminated & other manuscripts; books on books & penmanship; original drawings by Rowlandson; rare Americana, maps, autograph letters. Now on exhibition.

April 24 & 25, Friday & Saturday afternoons,

Parke-Bernet Galleries; from estate of Helen Gould Shepard & other owners: English and French furniture, gold boxes, laces, porcelain, paintings, tapestries, Oriental rugs, Georgian & other silver, gold-plated service from F. W. Woolworth Collection. On exhibition from April 18.

April 29 & 30, Wednesday & Thursday afternoons; furnishings of Harry Payne Whitney mansion, under Parke-Bernet management, on premises at 871 Fifth Avenue: unusually important sale of imported museum-quality tapestries, period furniture, furnishings, decorations, paneled walls, carved ceilings, antique fireplaces, paintings, hangings and stained glass. On exhibition (on premises) April 27 & 28.

Rockford Prizewinners Named

Katherine K. Pearman was named top prizewinner in the Rockford Association's 18th local annual, on view through April 30 at the Burpee Art Gallery. Her winning work was a landscape, *Countryside*. Following winners, in order, were William Hallquist, Gordon Paxson, Calvin Countryman, Abigail Brown, Edward L. Carlson and Margaret McHugh. Jurors for the annual were Harry A. Davis, Jr., Alfred G. Pelikan and Frederic Taubes.

Women Artists Elect

At its recent meeting, the National Association of Women Artists elected the following officers: president, Georgiana B. Harbeson; 1st vice-president, Bianca Todd (retiring president); 2nd vice-president, Sue May Gill; treasurer, Clara W. Morrissey; corresponding secretary, Ruth Yates, and recording secretary, Marion G. Traver. Voted to the advisory board were Doris Caesar, Grace Sprague, Jane Dimond and Charlotte K. Lermont.

Art Books Reviewed in Brief

By FRANK CASPERS

CHILEAN CONTEMPORARY ART. Toledo: Toledo Museum; 169 pp.; profusely illustrated; not priced.

Essays in Spanish and English by noted authorities cover the historical background of Chilean art and bring the subject down to today. Illustrations deal illuminatingly with the same material. The book is also the catalogue for the officially sponsored Chilean art show (see page 15) now on a nationwide circuit.

DRAWINGS OF HEINRICH KLEY, introduced by Arthur Millier. Los Angeles: Borden Co.; 62 pp. of reproductions; \$3.95.

Says Critic Millier of these pungent, pointed, effortless drawings: "Avarice, love, gluttony, ambition, marriage, politics, religion, vanity, daring—Kley's vivid line spits and turns these one by one over the slow fire of his satiric laughter... What a Gargantuan riot flows from this powerful yet graceful pen!"

MASTER DRAWINGS, edited by Anne-Marie Henle. San Francisco: Recorder Publishing Co.; 96 pp. 69 devoted to reproductions; \$1.50.

Five centuries of drawing are here presented, in abbreviated form, through an annotated catalogue list and plentiful reproductions. The drawings were all in the master drawing exhibition at the San Francisco Fair. Important for collectors, inspirational for artists.

MALE FASHION, by Walter T. Foster. Laguna Beach: Walter T. Foster; 38 pp.; profusely illustrated; \$1.

Another of Foster's "how to do it" books. Begins with anatomy, takes the student through to the finished male fashion drawing. Clear, competent.

DICTIONARY OF PRONUNCIATION OF ARTISTS' NAMES, by G. E. Kaltenbach. Chicago: Art Institute of Chicago; 75 pp.; \$1.25 (paper covers, 75c).

Most of the artists you've heard of or read about are here listed alphabetically, their names spelled phonetically. With this practical, lucid guide, even the worst of the foreign tongue-twisters will no longer be able to throw you.

HOW TO DRAW SHIPS, by Peter F. Anderson. New York: Studio Publications; 64 pp. of text and drawings; \$1.

Every kind and vintage of boat and ship is included in these illustrated lessons on how to draw them. Timely, up-to-date, recommended to all fine and commercial artists who do marine or boat subjects.

LITTLE BOOK OF MASTERPIECES, by Mary Bell. New York: Studio Publications; 64 pp.; 28 small color plates; \$1.50.

Twenty-eight widely known works from 15th to 20th century, by artists from Fra Angelico to Picasso, are here assembled to give the lay reader a conversational knowledge of them. Text is simple and to the point, most of the color plates are good.

SCENERY FOR CINEMA, by John Koenig. Baltimore: Baltimore Museum; 96 pp.; 120 illustrations; \$1.50.

The plastic-bound catalogue for the Baltimore Museum's recent exhibition of the same title. Like the show, this volume is a text and picture record of the salient role played in motion pictures by the art director. Extremely interesting, really takes the reader backstage in Hollywood.

MAN WITH WINGS, by Joseph Cottler. Boston: Little, Brown & Co.; 257 pp.; illustrated; \$2.50.

A simple, direct, yet exciting, record of the lives of one of history's most fabulous characters, Leonardo da Vinci. Emphasis here is on the great painter's many and amazingly foresighted inventions and scientific experiments.

CATALOGUE OF PAINTINGS, by William Sawitzky. Philadelphia: Historical Society of Pennsylvania; 285 pp.; illustrated; \$5.

A descriptive and critical catalogue of the paintings and miniatures in the Society's notable collection. Included are excellent examples by most of America's important 18th and 19th century masters. The book is invaluable to specialists of the period.

ITALIC TOMB-GROUPS, by Edith Hall Dohan. Philadelphia: University of Pennsylvania Press; 113 pp. text; 55 full-page plates; \$7.50.

A definitive catalogue of the Italic tomb-groups in the University of Pennsylvania Museum, profusely illustrated and expanded by an introductory essay by the author. A thorough work representing a prodigious amount of research. Well integrated, and of special interest to scholars and art historians.

BABY ANIMALS ON THE FARM, by Vere Temple. New York: Studio Publications; 64 pp.; profusely illustrated; \$1.

Calves, colts, chicks, piglets and all the other young animals associated with rural life are assembled in illustrations that show you how to draw them. Text gives complementary instruction.

Book Workers Exhibit

The Guild of Book Workers is holding its biennial exhibition, through April 20, at the Decorators Club in New York City. On view are 80 volumes of hand-bound books by some of America's most gifted craftsmen. An added feature is a display by Miss Duprey Lahey, who was sent here by the French Government to superintend the superb book exhibition of the French Pavilion at the New York Fair. Miss Lahey, unable to return to France because of the war, is at present book-binder to the Morgan Library.

NOTE TO BOOK BUYERS

Through the DIGEST's new book service, you can order the above or any other books direct, prepaid, at list price. Send remittance with order.

STEUBEN GLASS

Shows with its Modern Crystal
a Superb and Extensive Collection of
ANTIQUE ENGLISH
& IRISH GLASS



One of a Pair of Rare Irish Candlesticks

It is unusual to find a perfect pair of this type, size and period. The notched urn shaped columns on square bases, have six-point star loose pans, hung with pear drops. Height 10½ inches. Ireland, circa 1780.

In October 1941, a boat left England carrying a case with these candlesticks and other pieces. It was torpedoed. In December, the case was found washed ashore on the English coast, with contents undamaged. Once again it was dispatched to America.

5TH AVENUE AT 56TH ST.
NEW YORK

National Academy

[Continued from page 6]

Bois' *Old Trooper* and Leon Dabo's *Provence*, and also the landscapes and urban scenes by Harry Leith-Ross, Roy Colonna, Edward Bruce, Emil J. Kosa, Peter Hurd, Helen Sawyer, William Thon, Ogden Pleissner, Roy M. Mason and Robert Nisbet.

Figure painters selected for mention by the *Journal-American* critic were Gifford Beal, Jere M. Wickwire, Mo Com, Lydia Field Emmet, Gladys Rockmore Davis, Doris Rosenthal, Ivan Le Lorraine Albright, Cathal B. O'Toole and Wayman Adams. Miss Breuning picked two "well painted and provocative still lifes": R. H. Bohan's *Studio Whimsey* and Dorothy Ochtman's *The Funnies*.

Jewell grouped his "encouraging stimuli" under two heads. The first, Academicians and Associates: Sidney Dickinson's *Happy Birthday* ("one of his best things to date"), Lilian W. Hale's *Harriet Ann*, Guy Pene du Bois' "extremely fine" *Old Trooper*, Jean MacLane's *Portrait*, Sidney Laufman's *On the Road to Grafton*, Emma F. MacRae's *Ruth* and Adams' portrait of Nichols. Next, the non-members: William Thon's *The Creek* ("which proved one of the outstanding canvases also in the 1941 show at Carnegie Institute"), Ivan Le Lorraine Albright's *Blacksmith*, Dan Lutz's *Car Barn*, Douglas Gorsline's *East Side Local*, Eloise Egan's *Walled Town*, Mo Com's *Mexican Trio*, and still lifes by Ben Soloway, R. H. Bohan, Helen Barnes, Alan Brown and Rae E. Goldsmith.

Henry McBride of the *Sun* concluded his breezy review with the two following paragraphs of selections and observations:

"The portrait of Paul Juley, by George Elmer Browne, shows that this artist felt that the occasion demanded something special, for the characterization lives and distracts one from the thought of the method—which is as it

should be. *The Talc Mine*, by Chauncey F. Ryder is as romantic and mysterious as though it were a scene in Spain; the *Industrial Area*, by Francis Speight is both dramatic and decorative; the *First Snow*, by Ogden Pleissner is clever Western realism; the *Flowerpiece*, by Ben Soloway has simplicity and charm and the *Happy Lobstering Ground* by Andrew Winter has this artist's usual brittle directness. The small interior with figures by Irving Wiles, called *The Poet*, is a very gracious production indeed.

"Among the other things to remember are: William Thon's *The Creek*; Douglas Gorsline's *East Side Local*; *Car Barn*, by Dan Lutz; *Two Fishermen*, by Gifford Beal; *Boston Public Gardens*, by William Draper; *Fish House*, by Private Seymour Fox; *Artist's Wife*, by Franz Kline, and *Mules*, by Ethel Magafan. My one special disappointment in the show was the Western scene by Frank Mechau. I had thought that young man could do better than that. But perhaps it's an early work."

Flemish Primitives

[Continued from page 9]

dition is Hans Memling, whose religious paintings gain stature through their dignity and compositional serenity. Both qualities are bountifully exemplified in the *Martyrdom of St. Sebastian* (reproduced in the March 1, 1939, *Digest*). Against a landscape that rolls back to meet an infinite sky, the arrow-pierced saint seems transfixed, raised above mortal pain by ecstatic faith. Memling's secular works, reaffirming his sturdy mastery of form and detail, find representation in *Portrait of a Man*, reproduced on the cover of this issue, and in *Man with the Pink*, loaned by the Morgan Library.

The procession of exhibitors continues with Aelbrecht Bouts, Gerard David, The Master of Frankfort, Hieronymus Bosch (an unusual, Gothic-window-shaped panel, *Allegory of Avarice*), Jan Provost and Bernard van Orley.

Art Ceiling-Zero

[Continued from page 14]

will change the course of Western art. Maybe there are, but it would be an unthinkable exception to the long history of critical blindness were I to find them. What I do see is the aftermath of revolution, a group of painters who are consolidating and exploring the ground gained for art in the upheaval started, roughly speaking, by Cézanne. I see sound, enjoyable art works, more than space permits me to describe."

Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

UPPER HUDSON ARTISTS' 7th ANNUAL BOX SHOW, May 6 to June 1. Institute of History & Art. Opens to all artists in or within 100 miles of Albany. Media: oil, watercolor, pastel & sculpture. No fee. Juror: Mahonri Young. Last date for arrival of cards & entries: April 24. No prizes, but Institute may purchase one or more exhibits. For cards & data write Albany Institute of History and Art, 125 Washington Ave.

New York, N. Y.

BARBIZON-PLAZA'S 3rd ANNUAL THUMB BOX SHOW, May 4 to Oct. 1. Open to all artists of professional standing. Medium: oil (limited in size to 12 x 14 inches). No prizes, but sales record is good (no commissions are charged). Closing date for entries: as soon as roster is filled. Prospective exhibitors may phone Gladys Andes (CI 7-7000) for appointment to show work, or write her at Barbizon-Plaza Galleries, 6th Ave. & 58th St., New York City.

Oakland, Calif.

OAKLAND GALLERY'S 7th SCULPTURE ANNUAL, May 10 to June 7. Open to all sculptors. Conservative, radical and intermediate juried. Medals & a \$50 award. Last date for receiving entries: May 2. For further data write Oakland Art Gallery, Municipal Auditorium, Oakland.

Competitions

KATE NEAL KINLEY FELLOWSHIP: University of Illinois board of trustees announce 11th annual fellowship, open to college graduates in the arts and paying \$1,000 for 1 year of advanced study. Closing date: May 1, 1942. For application blanks and data write Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

CINCINNATI TUITION SCHOLARSHIPS: The Art Academy of Cincinnati announces three tuition scholarships in art, open to students between 17 and 25 who live more than 25 miles from Cincinnati. Selection will be based on quality of submitted examples of work. Closing date: May 1. For full data write Walter H. Siple, director, Art Academy of Cincinnati, Cincinnati, O.

SYRACUSE UNIVERSITY'S FRESHMAN ART & ARCHITECTURE SCHOLARSHIPS: The university offers one \$400 and four \$200 scholarships in art, and one \$400 and four \$200 scholarships in architecture to graduates of accredited high schools on a competitive basis. Contestants must satisfy entrance requirements. Closing date for receipt of applications: June 25. Before submitting samples of work, get data & papers from Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

STUART SCHOOL SCHOLARSHIPS: The Stuart School, Boston, is offering graduates of accredited public and private high schools scholarships in illustration, interior design, advertising and fashion art. Values of scholarships range from \$100 to \$500. Mechanical drawing and drafting, widely applicable in war industries, are also on the scholarship list. For full data write Scholarship Committee, Stuart School, 102 The Fenway, Boston, Mass.

HEMISPHERE POSTER COMPETITION: The Museum of Modern Art announces a poster competition to express determination of the Americas to remain free. Open to all artists of Western Hemisphere countries, the competition carries \$2,500 in prizes, with a \$500 top award. Winning posters will be exhibited throughout the Hemisphere. Closing date: July 23. For data write Eliot F. Noyes, Department of Industrial Design, Museum of Modern Art, 11 W. 53rd St., New York City.



WEBER

FINE ARTISTS' COLORS

in

OIL — WATER TEMPERA PASTEL AQUAPASTEL

Pure...
Brilliant...
Reliable...

Catalogue
Vol. 700 and
Color Cards on
Request.

... produced to conform
to the exacting standards
and specifications of The American Artists Professional League.

F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA, PA.
ST. LOUIS, MO. BALTIMORE, MD.

Patronize Your Nearest Weber Dealer

THE PRINT MAKERS: OLD AND NEW

Wiggin Gives Boston Legros Collection

FOR THE SECOND TIME within the year, Albert H. Wiggin, New York financier, has made a major print gift to the Boston Public Library. Donor last June of a \$2,000,000 collection, Wiggin has just presented to the Library of his native city one of the world's greatest Legros collections, numbering more than 1,600 items. Included is practically the entire graphic output of Legros, in all states, or variations.

"There is no other such collection of that work in existence," states the Boston Library. The late Francis E. Bliss, from whom Wiggin acquired the collection, spent 15 years to build it up, so exacting was he as to the quality of the impressions to be finally included. Many of the items were formerly in such famous collections as those of C. J. Knowlton, Seymour Haden, the Legros family and Frederick Keppel.

There is tremendous scope in the collection. Represented are masterly portraits; remarkably powerful illustrations (such as those to Edgar Allan Poe's *Tales of Mystery and Imagination*); sun-bathed landscapes pervaded by severe and tranquil beauty, or others with arrestingly dramatic storm effects; tenderly sympathetic studies of peasant folk, or of old age bent with its sorrows; and beautifully-drawn lithographs, whether of portrait or landscape subjects.

"In all," said Harold J. L. Wright, London expert who was instrumental in obtaining the collection for Wiggin, "Legros produced 700 etchings, drypoints, and lithographs and all these save a few now unobtainable, or admittedly noncomparable, hence deemed undeserving of inclusion and lacking any importance, are represented here. To all intents and purposes, this collection of them is therefore a finished work, entirely hors concours."

One of the best known portraits in the group is the drypoint *Cardinal Manning*. Other works of unusually high caliber are the etching *The Vicarage Wall*, *Morning on the River*, *Death and the Woodcutter*, *The Monk at the Organ*, *The Abbey Farm* and *Landscape with Haystacks*.

Legros was born at Dijon, France, in 1837, and died in 1911 in London, where he had resided for nearly fifty years. An intimate of Manet, Whistler, Fantin-Latour, and Seymour Haden, he was a notable painter, sculptor, and etcher, and a respected and influential teacher of these arts. But it is by his etchings that he is best known, and by them he takes rank with the best etchers of the world.

Peggy Bacon Joins Associated

The latest artist to join the ever-increasing string of artists represented by the Associated American Artists Gallery in New York is Peggy Bacon, famed as artist and satirist. She has also been elected to the organization's board of governors.

All Around Town

NEW YORK is a large place. How large is emphasized in the extensive display of prints at the Print Division of the New York Public Library (until May 3) called "East Side, West Side, All Around the Town," a theme show revealing how American artists see New York. For added interest a few British artists, like Bone and McBey, offer their views of the teeming metropolis.

The growth and expansion of the city is noted in the turmoil of excavating and building operations, and in the erected towers. From the slums, the waterfront, Greenwich Village to the Great White Way, Fifth Avenue and the New York Public Library itself, the exhibition also takes in New York's many parks, churches and bridges as favorite subjects with the artists. The artists range from Pennell, Hassam, Martin Lewis and William McNulty to younger, relatively unknown men.

Besides a varied use of various media, individual mood is also expressed when different artists interpret the same subject. "One artist accentuates the anti-quarian aspect," writes Frank Weitenkampf in the *Library Bulletin*, "another the architectural, still another the picturesque, and yet another the close connection of humanity with the City's streets . . . Perhaps the exhibition may attract even some of those whose nose-to-the-ground attention to the daily job has kept them from seeing the beauties which Manhattan discloses to the observant one, beauties sometimes, one fancies, attained despite man's efforts and activities."

Bulliet on Printmakers

C. J. Bulliet of the *Chicago News*, wrote that the 32nd annual exhibition of the Chicago Society of Etchers, on view through April 30 at the Roullier Galleries, "is better than the painting show at the Art Institute, even if genius is rare."

"Genius," Bulliet continued, "I'd ascribe to Alessandro Mastro-Valerio, whose *Morning Paper* [reproduced last issue] is being distributed to members . . . Another nude of consequence is *Day Dreams* by Morris Henry Hobbs . . . Blanche McVeigh of Fort Worth, Texas, sends another of her quaint studies of the rustic Negro of the South, *Firewood*, being gathered by a mother and two children. Eugenie Glaman, who does farm animals better than anybody painting or etching in the Middle West, offers *Barney Voss' Sheep* in their fold. Max Pollak sends from San Francisco *Philippine Dancer*, lithely alive."

Miniature Print to Members

The Miniature Print Society of Kansas City, Mo., is issuing to members two prints: Lyman Byxbe's drypoint, *Aspen Grove*, the group's first 1942 presentation, and an "extra dividend" work, printed from an original copper engraved in 1806 by Thomas Butts, Jr., son of William Blake's famous patron.

ANTIQUÉ, ART & BOOK

AUCTIONS

IN THE MOST CENTRALLY LOCATED SECTION OF NEW YORK

IF YOU CONTEMPLATE
AN AUCTION OR IF YOU
DESIRE VALUATION

write us for terms and details. We maintain a department exclusively for appraisals and inventories. Inquiries respectfully solicited.

PLAZA ART GALLERIES
INC.

9-11-13 East 59th St., New York, N. Y.

AUCTIONEERS:

Messrs. W. H. O'Reilly, E. P. O'Reilly, Jr.

FERARGIL

F. NEWLIN PRICE, President

63 East Fifty-Seventh St.

NEW YORK

FIFTEEN GALLERY
37 West 57 St.

BEULAH

STEVENSON

PAINTINGS

APRIL 6TH TO 18TH, INCLUSIVE

FOR ONLY \$1

YOU OR YOUR FRIEND WILL
RECEIVE THE NEXT 8 ISSUES
OF THE ART DIGEST

Each exciting issue contains "Where to Show" which offers suggestions to artists who wish to exhibit in regional, state or national shows.

UPON RECEIPT OF \$1, WE WILL SEND YOUR FRIEND EIGHT ISSUES OF THE ART DIGEST. [SINGLE COPIES 25c.] THIS TRIAL OFFER IS ONE OF THE BEST WAYS TO HELP THE MAGAZINE TO CREATE ART INTEREST IN AMERICA.

ORDER NOW

The Art Digest,
116 East 59th Street,
New York, N. Y.

Please enter my order for your TRIAL OFFER, 8 issues, for which I enclose \$1.00.

Name

Street

City State

THE FIELD OF AMERICAN ART EDUCATION

By FRANK CASPERS

The Coast Is Clear!

THE DIGEST IN RECENT weeks has received anxious phone calls and letters asking if it's true what they say about Rockport, Gloucester and other coastal artists' centers. For your information, it's not. Contrary to many ill-founded stories, there will be painting at all the sea-side colonies that line the Atlantic from Maine to Dixie. Certain military, naval and coast-guard areas will, naturally, be closed off. But on the whole, the rolling, foaming surf, the harbors, inlets and bays, the wharves, fishing fleets and picturesque New England streets will be available to artists as they have been for decades.

Miss Ruth Spoor, secretary of the Hibbard School of Painting, informs the Digest that "the Coast Guard headquarters of the whole New England area is very anxious for all coast activities to go on as usual this summer."

In the form of official confirmation, Miss Spoor forwarded a copy of a letter written by Captain C. G. Roemer of the U. S. Coast Guard, to the Gloucester Chamber of Commerce. We quote Captain Roemer in part: "It is not the present intention to interfere with artists who may desire to paint along the waterfront of Gloucester, Rockport, and adjacent sea coasts provided, of course, that these artists do not paint objects of a military nature such as gun emplacements, lighthouses, ships of war, etc. Providing the artist exercises good judgment in selecting the locale in which he desires to paint there is very little chance that he will be molested in any way. However, the United States is engaged in a war and there is always the possibility that anyone may be questioned at any time by the military or law enforcement agencies of the nation, and I would therefore suggest that the artists have with them some ready means of identification such as the average person would ordinarily carry upon his person, i.e., drivers' licenses, letters, etc. It is not expected that art students will have the Coast Guard Identification Card, especially since many will come from a distance and remain in the art colony but a few weeks."

Meyerowitz Shows in Baltimore

William Meyerowitz is showing a full complement of oils, most of them scenes of Gloucester, at the Maryland Institute of Art, Baltimore, through April 28.

On Monhegan Island

JAY CONNAWAY, nationally known marine painter, makes his home on Monhegan Island, 18 miles off the coast of Maine. There, cooled by Atlantic breezes and surrounded by a varied coast line and an ever changing ocean, Connaway teaches his students (no beginners) to paint the sea. "I want to help those who have worked and are willing to work," he writes. "If they can take it, I want to give them the benefit of what I know about marine painting."

Connaway, who prefers the term "work with" to "teach," begins his work with students June 15 and continues through September 15. As an added war-time measure, the artist will this year teach, free of charge, the theory of camouflage, light and color, to any man of the armed forces or any man going into the forces.

"Monhegan headlands are massive, colorful and pleasing of design," Connaway says of the locale of his painting headquarters. "Its foregrounds are varied and colorful; its forest is interesting, with characteristic wind blown trees, and its deep water is clear and green even in storms, the surf being the heaviest on our coast. Fishhouses, fishermen, fishing boats are all paintable."

Boston's Summer Speed-Up

The art school of the Boston Museum has just formulated plans for a war-time summer school program which has the double purpose of providing speed-up art courses and of developing certain classes that will be extremely useful in war work, such as camouflage, photography, and especially lithography, now considered of military importance.

Under the new plan, students may begin their work on June 8 instead of waiting until September, and by working summers they can complete a three-year course in two years, thus, in the case of prospective soldiers, receive their degrees before entering the armed forces. Camouflage courses have been added. And inasmuch as the Government has sent out urgent requests for both artistic and mechanical lithographers, the school has instituted courses in these fields.

In addition to these war-time features, the Boston school will conduct outdoor drawing and painting classes.

Kuhn to Teach

AS A FITTING CLIMAX to the Columbus Art School's 63rd season, that institution has brought a large exhibition of canvases by Walt Kuhn to the Columbus Gallery and has, in addition, imported the artist to conduct a three-week teaching session as guest instructor.

The exhibition, which will extend through May 4, includes several paintings never before shown and such well-known Kuhns as the Whitney Museum's *Blue Clown*, the Nelson-Atkins Gallery's *Juggler* and Edna St. Vincent Millay's *Mario*. Kuhn's teaching will involve alternate morning and afternoon classes (through May 1) at the school, open to beginners, advanced students and professional artists.

Director Philip R. Adams' announcement continues: "Officials of the Columbus Art School decided on a period of three weeks as one ideally suited for the transfer of ideas and criticism from an experienced and celebrated painter. Walt Kuhn is widely known not only as a skilled craftsman but as a personal and independent thinker who has played an important part in the contemporary development of American painting from the days of the Armory Show, which he helped largely to organize, to his present acceptance as one of the country's most forceful and expressive artists."

Soler & Wong in New York

One of the summer art schools which will conduct classes in New York this season is that of Urbi Soler, noted Spanish-born sculptor; with him will be associated Wong Siuling, widely known Chinese artist.

Soler, who has conducted schools in European and South American centers and who has executed many notable sculptural monuments, will devote his spacious New York studio to classes in stone carving, terra cotta, modeling, drawing and sketching from life. Soler brings to his students an unusually full background of professional work and teaching experience, and is known for his careful attention to his students' individual capacities.

Watercolorist Wong, whose work will be shown at the Associated American Artists Gallery during May, is an exhibiting artist as well as a teacher. He will conduct classes in his New York studio, stressing personal criticism geared to each student's particular problems.

Peirce's Colorado School

Using the massive, rugged terrain of Estes Park, Colorado, Gerry Peirce will this summer teach his students to translate the essential spirit of landscape into swift, fluid washes (July 6-Aug. 28).

TALL TIMBERS ART COLONY WINNESQUAM, N. H.

A wealth of material for the professional artist and competent instruction for the student. Auctions — Riding — Swimming — Fishing — Hunting.

Bartlett Tracy
Winnesquam, N. H.

Helen Statesbury
154 W. 74 St., N. Y. C.

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE ON REQUEST — ADDRESS: 24 HIGHLAND STREET, WORCESTER, MASSACHUSETTS

BERNARD KARFIOL - ROBERT LAURENT WILLIAM von SCHLEGELL

The Ogunquit School of Painting & Sculpture
OPENING JULY 12 — OGUNKUIT, ME.
For information write
106 Columbia Heights Brooklyn, N. Y.

Spend the Summer in ROCKPORT, MASSACHUSETTS

Nationally Known as an
"ARTIST'S PARADISE"
BRING BIRTH CERTIFICATE, OMIT PAINTINGS
OF GOVERNMENT PROPERTY AND WAR ACTIVITIES
ROCKPORT BOARD OF TRADE



The above beautifully designed quarters are those of Cranbrook Academy, Bloomfield Hills, Michigan, where Zoltan Sepeshy heads the painting department and Carl Milles the sculpture section. In addition, there are courses in architecture under Eliel Saarinen and in industrial design and crafts. Summer session begins June 22, runs through August 28. The school is fully accredited and grants advanced (master's) degrees in the various art and design fields.

Painting in Georgia

THE UNIVERSITY OF GEORGIA has scheduled a full curriculum for the summer months. Situated at Athens, within easy reach of mountains as well as sea shore, the University, whose art department is under the alert direction of Painter Lamar Dodd, possesses unique advantages for students of landscape. The department's fine new building offers spacious studios for figure, portrait and still life work.

Six instructors (including Carnegie Artist-in-Residence Jean Charlot) teach oil, watercolor, tempera, drawing, design, ceramics, sculpture, lithography, art history and criticism.

Writes Director Dodd: "We endeavor to give the student a sound approach to his work through study of the basic principles of art, and at the same time develop his individual expression. Moreover, courses are designed to develop the students' taste and appreciation through experimentation with a variety of media."

New York's League

THE MULTITUDE of New York artists and art students who head for shore and country points at the beginning of summer are balanced to a degree by others, from out-of-town, who like to spend June, July and August in New York City. For these there are available all the wealth of painting material of the nation's largest city and its tremendous educational and recreational resources.

Among the New York schools which operate during the summer is the famous Art Students League on 57th Street, heart of the city's art district. "We can say with emphasis," writes Miss Anna Nelson, League secretary, "that the working conditions in this cool old building are extremely comfortable in the summer months. The classes are not crowded and each student gets a maximum of attention." The League's summer staff is small and compact, yet balanced to provide instruction in every major branch of its curriculum.

the hans hofmann school of fine art

52 west 8th street • new york city • phone gramercy 5-9714

summer session
personally conducted
by mr. hofmann

provincetown, mass.

june 15 - sept. 15

Wayman Adams
PORTRAIT PAINTING

BESSIE POTTER VONNOH
Sculpture

Annual Summer Classes, June 15th to Sept. 17th
Elizabethtown, New York In The Adirondacks

HIBBARD SCHOOL OF PAINTING
ROCKPORT, MASS.

JUNE 29—AUGUST 29

ALDRO T. HIBBARD, N.A., Instructor
For information address:
Secretary, Bearskin Neck, Rockport, Mass.

JERRY FARNSWORTH

SUMMER CLASSES ON CAPE COD
PORTRAIT • LANDSCAPE • STILL LIFE
IN OIL OR WATER COLOR

JUNE 29th TO SEPT. 5th

ENROLL AT ANY TIME
DURING THE SEASON

Write for Folder

Address THE SECRETARY
BOX 78, NORTH TRURO, CAPE COD, MASS.



CALIFORNIA COLLEGE OF ARTS AND CRAFTS

State Accredited

Opportunity for six summer weeks of refreshment in the creative arts and crafts. Regular staff and also guest artists for the special fields of Lithography, Metalry, Interior Decoration, and Painting. Degrees granted.

JUNE 29 - AUGUST 7, 1942

Write F. H. Meyer, President, for summer catalog
Broadway at College • Oakland • California

SUMMER STUDY in MEXICO

INTERNATIONAL ART SCHOOL

San Miguel Allende; Guanajuato

July 1st — Sept. 1st

For illustrated prospectus, write:

STIRLING DICKINSON

1500 LAKE SHORE DRIVE, CHICAGO, ILLINOIS

Drawing and Painting Classes

Portrait and Outdoor Sketching

MARGARET FITZHUGH BROWNE

Annisquam, Gloucester, Mass.

Write for Circular — M. F. Browne, 30 Ipswich St., Boston, Mass. — After June 1, Annisquam, Mass.

SACHA MOLDOVAN

DRAWING — PAINTING at the
MOHANSIC ART CENTER

R.F.D. 3—Crompond Rd., Peekskill, N.Y.

One Hour from Times Square

Mornings — Afternoons — Evenings
Weekends — Write for Booklet

Art Academy of Cincinnati

Founded 1869



Professional training in fine and applied arts. Day and night classes. Moderate tuition fees. Summer Term: June 15 to August 8, 1942. For information address:

WALTER H. SIPLE, Director
Art Academy Cincinnati, Ohio

THE KANSAS CITY ART INSTITUTE

Professional courses in the Fine and Applied Arts. Paintings lent to The Nelson-Atkins Gallery "for the duration" available for study. Credits transferable. Catalogues.

Summer Session June 15 - August 7
4407 Warwick Blvd. Kansas City, Mo.

MOORE INSTITUTE OF ART

School of Design for Women
97th Year. Design, illustration, interior decoration, fashion arts, fine arts, advertising. Teacher training: B.F.A. degree. Stagecraft, puppetry, jewelry, pottery. Day, evening, Saturday. Residences. Oldest school of art applied to industry. Write for catalog. 1326 N. Broad St., Philadelphia, Pa.

JULY - AUGUST - 1942 THE CAPE SCHOOL OF ART

HENRY HENSCHKE, Instructor
(formerly assistant instructor in the Cape Cod School of Art)
PROVINCETOWN, MASS.
Address the Secretary.

THE
NEW HOPE SCHOOL OF ART
SUMMER SESSION NEW HOPE, PA.

June 28 - Aug. 22 Two four week terms

ELEVEN INSTRUCTORS

Classes in: Portrait, Landscape, Figure, Water Color, Still Life, Decoration, Illustration, Abstract and Non-objective, Murals, Sculpture, and Survey.

Special week-end class (Saturday and Sunday) in landscape painting.

Catalogue on request:

NEW HOPE SCHOOL OF ART
NEW HOPE, PENNSYLVANIA

RINGLING School of Art

(School of the John and Mahle Ringling Museum of Art)

Announces 11 weeks summer term for artists, art teachers, art students and art hobbyists, at Little Switzerland, North Carolina—4000 feet elevation. Faculty of outstanding artists teaching Drawing and Painting, Illustration, Commercial Art, Fashion Arts. Superb living accommodations. Board, room, tuition \$250. Special weekly rates. Winter school—Sarasota, Florida. Write for general catalog and folder, "Summer Study in the Land of the Sky." Address: V. A. Kimbrough, Pres.

Sarasota, FLORIDA

GUY PÈNE DU BOIS

SUMMER CLASSES JUNE - SEPT.

BEGINNERS AND ADVANCED STUDENTS
MORNING AND AFTERNOON CLASSES IN PAINTING,
DRAWING—ALL MEDIUMS. DAILY PERSONAL CRITICISM.

Full Facilities—Superior Cuisine

STONINGTON, CONN.

Write to 20 West 10th Street • N. Y. C.

PAINT

with

FLORENCE V. CANNON

Historic Old Marblehead, Mass.

June 29 - Aug. 31

For information write:

MISS CANNON, 576 BENSON ST., CAMDEN, N. J.

THURN SUMMER SCHOOL of MODERN ART

The Favorite with Progressive Students of Painting.
Modern Ideas • Modern Methods • Modern Philosophy
Landscape • Portrait • Life • Still Life

15th year

Descriptive folder on request

EAST GLOUCESTER, MASS.

UNIVERSITY OF VERMONT

Burlington-on-Lake-Champlain

July 8 - August 18

BARSE MILLER - HERBERT BARNETT

ADVANCED PAINTING

EUGENE MYERS - ART EDUCATION

Write for Bulletin Elizabeth V. Colburn
Director of Art, Summer Session, Burlington, Vt.



RHODE ISLAND SCHOOL of DESIGN

• Architecture, costume, interior design; graphic arts, painting; jewelry, silver-smithing; sculpture; industrial, mechanical, textile design; textile engineering; art education. Diplomas, degrees, honorifics. Emergency year-time courses. Placement. Catalog. 18 College Street, Providence, R. I.

O'HARA WATERCOLOR SCHOOL

GOOSE ROCKS BEACH, MAINE

Twelfth Season — July 1 - August 29

To June 1, write 2025 O St., Washington, D. C.

57th Street in Review

[Continued from page 23]

his art suffers from a grievous lack, the lack of that mysterious and precious element which is known in the jargon of criticism as 'quality.' Howard Devere of the *Times* was a little more severe, remarking that "Styka has superficially carried on the Boldini bravura tradition to such a degree that our commercial artists might term it 'swash.' Figure confections with anemically sensual looking nudes supplement the portraits."

Matta's Cataclysmic Force

Experimentations are what one must call Matta's fire-work creations at the Matisse Gallery (until April 21), for these intensely fired productions have the feeling about them of a laboratory or of an inventor exploring among unknown things, at once fascinating and terrifying. There is even a suggestion of the creation of life itself, especially in the blazing *Here Sir Fire, Eat*, the iridescent *Rain* and the pink-prismed *Edulis*. This same strange cosmic force is also felt in the moving *Earth is Man*. After delving into these deep "pata-physical" studies, the Chilean Matta turns out an amusing fantasy, *Endless Nudes*, just for the fun of it.

Emily Genauer of the *World-Telegram* gives a good description of the work of this abstractionist: "If you can imagine a bomb dropped onto a mountain of some semiprecious mineral, and the exploding fragments descending to earth, you'll have some idea of a Matta canvas. Not only are there the representations of varicolored chunks of shining material but somehow you get the feeling, too, of some cataclysmic force motivating them."

Surrealism by Kelly

Definitely of the vampire-hallucination school is Philadelphian Leon Kelly, who makes notes of bat wings, anatomical sections and ectoplasm in an exhibition at the Julien Levy Galleries. More in the manner of sketch book drawings are these exhibits in which Kelly mixes up the old master drawing technique with flights of fancy in the manner of other surrealists. There is one number that features furry, dewy-eyed kittens surrounded by nightmarish black ink forms, probably meaning to express the Baudelaire futility of it all. Included among the sketches is a large wavering oil as vivid as Joseph's coat of many colors.

Vivid Color by Pellán

It was the abstractionists' turn this fortnight. Canvases by these painters were encountered quite a few times, but none gayer than the group by Alfred Pellán, French Canadian, at the Bignou Gallery through April 25. The song, *Life is Just a Bowl of Cherries*, might well apply to this energetic painter whose canvases are rampant with primary colors, for Pellán uses luscious red cherries as a familiar motif in these brightly patterned still lifes. They are spotted in *Nature Morte "Nappe Carrelée,"* in the well spaced *Fleurs au Vase Jaune* and again in the most successful canvas of the show *Les Immortelles*.

"These paintings," according to Margaret Breuning of the *Journal-Ameri-*

SUMMER PAINTING CLASSES

4th SEASON

BRACKMAN

JUNE 29th

SEPTEMBER 5th

Write to NOANK, CONNECTICUT

THE STELLA ELKINS TYLER SCHOOL OF FINE ARTS

of Temple University

SUMMER SESSION 1942

PAINTING • SCULPTURE
GRAPHIC ARTS • METALRY
CERAMICS • APPRECIATION

Write for
Catalogue

Elkins Park,
(Phila.) Penna.



The University
of New Mexico

TAOS Field School of Art

June 8 to Aug. 1, 1942

Critics and Instructors: O. E. Baringhaus, E. L. Blumenschein, Andrew Dasburg, Victor Higgins, Joseph Inhof, Millard Sheets.

ADDRESS: Director, Taos Field School,
University of New Mexico, Albuquerque

BROWNE ART CLASS

PROVINCETOWN, MASS.

GEORGE ELMER BROWNE, N.A.

INSTRUCTOR

Figure • Portrait • Still Life
Landscape Painting

Credits Given Write for Circular
BOX 82, PROVINCETOWN, MASS.

Summer Schools

For more than a decade THE ART DIGEST's school department has paid handsome dividends to schools advertising therein. Many of the nation's most successful teachers have built up large enrollments by using THE ART DIGEST exclusively.

Their results are your guarantee of effective returns. For suggestions on enlarging your enrollment consult George Burnley, Advertising Manager. Summer Schools are beginning their advertising in this issue. The price is \$7.00 per inch.

THE ART DIGEST

116 East 59th St. • New York

CORCORAN SCHOOL OF ART WASHINGTON, D. C.

CIKOVSKY LAHEY WEISZ LAURENT STUBBS
DRAWING — PAINTING — COMPOSITION — SCULPTURE — LANDSCAPE
NO TUITION—ENTRANCE FEE \$25
Write: MISS AGNES MAYO, Secretary,
for Catalogue A.

Ralph M. Pearson's COURSES BY MAIL

In creative painting, modeling and drawing will help to keep an emotional balance in critical times, will renew the vitality of the professional, will initiate the amateur into the creative art of the ages.
DESIGN WORKSHOP • S. Nyack, N. Y.



Cleveland School of Art

Cleveland, Ohio
Four-year Courses in the
Fine and Applied Arts
Illustrated Catalog A on Request

The ART INSTITUTE of Chicago

3rd year. Professional school offering degree and diploma courses in Fine Art and Industrial Art, as well as individual courses for specific needs. Fully accredited. Distinguished faculty. Apply now for Summer Registration. Write for Illustrated Catalogue. Address: Box 77, Michigan Ave. at Adams St., Chicago, Illinois

OTIS ART INSTITUTE

SCHOOL OF L. A. COUNTY MUSEUM
SPRING TERM IN SESSION. DIPLOMA COURSES
IN FINE AND INDUSTRIAL ARTS. DISTINGUISHED PROFESSIONAL FACULTY INCLUDING PAUL CLEMENS, GUEST INSTRUCTOR. MODERATE TUITIONS. SEND FOR CATALOGUE.
2401 WILSHIRE BLVD., LOS ANGELES, CALIF.



MARYLAND INSTITUTE

1825 - BALTIMORE - 1942

Courses in Fine Arts, Teacher Training, Crafts, Advertising and Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

BOSTON MUSEUM SCHOOL

Est. 1876. Professional School—two year general and advanced diploma courses. Drawing, painting, sculpture (wood and stone), mural, jewelry, silversmithing, commercial art, etching, lithography, anatomy and perspective. Technical and historical courses. Tuition and Travelling Scholarships.

Entrance Scholarship Competition in May
Write for illustrated catalogue. Russell T. Smith, Head
235 The Fenway Boston, Massachusetts

School of the Society of Arts and Crafts

JOHN CARROLL

CATALOG ON REQUEST
47 WATSON STREET, DETROIT

RICHMOND SCHOOL OF ART

WILLIAM AND MARY COLLEGE

Fine art, advertising art, costume design, teacher training, interior decoration, crafts. College activities: Women's dormitory; B.F.A. degree. Minimum charge, including board, \$600. Catalogue.

Dr. H. H. Hibbs, Jr., Director, 224 Shafer St. Richmond, Va.

can, "are carried out in a clear, insistent palette of acid greens, vehement blues, sharp notes of red, dazzling yellows, yet the well-considered color patterns do not give an impression of criant color so much as intensity of expression, esthetic emotion raised to the Nth degree."

Miss Knee's Abstractions

In the delightful impressions by Gina Knee at the Willard Gallery (until May 2), the artist develops an original analysis of a scene in pleasant tones of soft-pedal colors. In these abstractions she gives a comprehensive survey of a scene that may be shared by the artist and beholder alike, as in *Snowbound*, the gay *Fiesta* and *Duck Pond*. Living in the heart of the Indian Country in the Southwest may have influenced Miss Knee's own sign language, like the composition *Distant Valley* with its suggestion of Indian symbols and *Five A. M.*, which has the texture of an artistically woven blanket.

Dash and Guto by Healy

Considerable dash and an unusual slant on things distinguish the watercolors of Arthur K. D. Healy, who turns in an exhilarating performance at the Ferargil Galleries (until April 19). Healy's vigorous interpretations take in a damp rainy night, *Station in the Rain*, rural studies of horses and mailboxes and sportive events. An unusual treatment of design produces such eye-catchers as *Turkey Roost* and *Busman's Holiday*, in which two eager horses' necks rise over the top of a racing van. Healy, it is learned, is the son of the proprietor of the well-known old Healy restaurant, famous for its steaks, chops and hearty ale. Perhaps a childhood diet of such sustaining nourishment accounts for the present gusto in the artist's work.

Miss Van Allen's Students

Gertrude Van Allen is a school teacher who uses the schoolroom and her students as art themes. In her exhibition at the Vendome Gallery, through April 25, may be seen such well composed scenes as *Reading* and the study hall compositions of diligent children. From these plastic forms Miss Van Allen shifts to prismatic compositions of intimate scenes in which kaleidoscopic colors are combined with homey scenes, such as the bedroom interior with open bureau drawers, the colorful *Bather in Camp* and *Boy Reading on Porch*.

Twin Show at Argent

Frankly decorative are the paintings of New England by Lephe Kingsley Holden at the Argent Galleries. This is the artist's own country and she paints it in a friendly, understandable way, especially in *End of Land* and *New England Street*. Treated in the same sturdy manner, but with more of a personal touch are the watercolors. Particularly likable are *Red Silos in Vermont* and *Old Well*, both for their cheerful color and play of light.

In the next room is Adèle Moffat, who paints landscapes of her travels from Iceland to Shanghai. Little Miss Moffat is 86, and still active with her art work. Besides these varied landscapes, the artist includes copies of old masters as well as examples of Mycenaean pottery.

PENNSYLVANIA ACADEMY OF THE Fine Arts

• Professional training in Painting, Sculpture (stone cutting), Illustration and Mural Decoration; also the coordinated course with the University of Pennsylvania confers the degree of B.F.A. and M.F.A.

Each year this Academy awards \$25,000 in scholarships and prizes. The enrolment records of this—the first fine art school in America—lists the best of past and contemporary American artists.

Summer School at Chester Springs provides training similar to that given in the Philadelphia Winter School. Distinguished faculty. Booklet.

Henry K. Hotz, Jr., Curator
Broad & Cherry Sts., Philadelphia, Pa.

SCHOOL OF PAINTING & SCULPTURE

URBI SOLER, Director

CLAY MODELLING • STONE CUTTING • WOOD CARVING • SKETCHING • CASTING • TERRA COTTA

Watercolor Techniques—Siuling Wong
214 East 34th Street • New York City
LExington 2-6404



JOHN HERRON ART INSTITUTE SCHOOL OF FINE ARTS

Painting, Sculpture, Commercial Art, Teachers' Training. Illustrated Catalog on request.
Donald M. Mattison, Director
Indianapolis, Indiana.

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DECORATION, DESIGN, ARCHITECTURE, ILLUSTRATION AND COMMERCIAL ART. PUB. SCHOOL ART. Leading to the degree of Bachelor of Fine Arts.
HAROLD L. BUTLER, Dean SYRACUSE, N. Y.

MINNEAPOLIS School of ART

Advised School of the Minneapolis Institute of Arts. Certificate courses in Painting, Sculpture, Advertising Art, Fashion Design, Illustration, Interior Decoration. Day and evening classes. Catalog free. • 200 East 25th St., Minneapolis

COLORADO SPRINGS FINE ARTS CENTER

Summer Art School: June 15 to August 21
BOARDMAN ROBINSON, ARNOLD BLANCH, ADOLF DEHN, Lawrence Barrett, Otis Butler, George Vander Shies, Harold Ray Jackson . . . Drawing, painting, landscape, mural decoration, lithography, art education . . . Free catalogue.
Address: General Director, Colorado Springs, Colorado

ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY ST. LOUIS, MO.

Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts. Teacher Training course. Students may live on Campus and participate in all activities.
Second Semester opens February 2 and 3, 1942

For information, address:
Kenneth A. Hudson, Director, Room 20

ABBOTT SCHOOL OF FINE & COMMERCIAL ART

For serious students who desire professional careers. Start any time.

Register Now
1143 Conn. Ave., N.W., Washington, D. C.

permanent pigments

ARTISTS WATER COLORS



Made in U.S.A.

REAL artist's quality in this student size at student prices.

Restricted to a completely permanent list of colors in a fully adequate range of brilliant hues.

Perfect brushing qualities, readily soluble.

In use in prominent Art Schools.

**34 COLORS
ALL 20c EACH**

Including—
Cadmium Yellows, Cadmium Orange, Cadmium Reds, Alizarine, Rose Madder, Ultramarine Blue & Violet, Viridian, Phthalocyanine Blue & Green, Manganese Blue, Cerulean Blue, Cobalt Blue, Permanent Green Light, Yellow Ochre, Raw & Burnt Siena, Raw and Burnt Umber, Lampblack, Ivory Black, Zinc White.

Described in detail in the Color Card and in the 16 page booklet.

PERMANENT PIGMENTS

2700 HIGHLAND AVE. NEWWOOD STA. CINCINNATI, O.

TRENT ENGRAVING CO.

[Cut makers to THE ART DIGEST]

Specialists in
FINE HALF TONES
for Artists, Art Dealers and Publishers
Your inquiry solicited
220 S. WARREN ST., TRENTON, N. J.

ARTISTS' MATERIALS

SCHNEIDER & CO., Inc.
123 West 68th Street New York City
Special Attention Given to Mail Orders

THE FINEST COLORS FOR ARTISTS & ART STUDENTS

ORPI PERMANENT ARTISTS' OIL COLORS
TALENS FINE WATER COLORS
RETROUCH COLORS
"REMBRANDT oil colors now available"

AVAILABLE AT YOUR FAVORITE STORE
THE MORILLA CO. • New York - Los Angeles

CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 15c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

ASK FOR BRAXTON'S New Catalog on raw wood frames. Braxton, 363 East 68th Street, New York.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE INCORPORATED

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS
152 West 57th Street, New York

NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York

TECHNICAL ADVISER : HAROLD C. PARKS
17 Collinwood Road, Maplewood, N. J.



NATIONAL VICE-CHAIRMAN : ALBERT T. KNOX
154 West 57th Street, New York, c/o A.A.P.L.

NATIONAL TREASURER : TABER SEARS
1060 Park Avenue, New York

NATIONAL REGIONAL CHAPTERS COMMITTEE
CHAIRMAN : NILS HOGNER
69 Macdougall Street, New York

AMERICAN ART WEEK: Annually, November 1-7
Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.

EDITOR: Wilford S. Conrow

A national organization of Americans working impersonally for contemporary American art and artists with common sense and fair play.

That Florida Tax Again

The tax situation in Florida shows no evidence of clearing up. It appears to the League it only grows more confused, and as we are informed, an assessment of 5 per cent on the valuation is being levied on out-of-State art work. It makes no difference whether a sale is made or not.

We advised our members to withhold sending any of their work into Florida until the matter was definitely cleared up—certainly if it is to be subjected to a 5 per cent personal property tax.

The Vigilance Committee of the Fine Arts Federation of New York City has advised its seventeen constituent Societies of the ruling of the West Palm Beach assessor and the consequent action of the League, that the individual Societies may take such action as they deem necessary for the protection of their members.

The galleries and art associations of Florida have done a splendid and effective service in promoting art interest in the state and they are feeling very uncomfortable over this definite set-back, which cannot but undo the fine work they have achieved.

They point to a notable showing of old masters in the Norton Gallery recently which was valued at a half million dollars. The tax on this collection, as the assessor is interpreting the law, they point out, would have been about \$25,000.

The Florida Societies are alarmed as they well may be and they are up in arms. They do not believe the legislature intended the law to be applied in this manner.

Senator Pepper is doing what he can to clear up what he calls "this unhappy situation." The League is not relaxing its vigilance and is hopeful a different interpretation may be handed down by the higher-ups.

In the meantime, when it comes to Florida—stop, look and listen!

The Artist's Bookshelf

By Theodore Bolton

[Continued from March 1 Issue]

3. Books on Composition

ARMFIELD, MAXWELL

THE SYNTAX OF ART, BOOK FOUR, RHYTHMIC SHAPE, A TEXT BOOK OF DESIGN. Berkeley, California, Greenleaf Press, 1920.

The author's "Fundamental" assumption is that: "All art is symbolic." The "Elements" of Symbolism are: (1) the line, angle, and curve, indicating "Movement in Space"; (2) length, breadth, and thickness, indicating "Dimension in Space"; (3) outline, mass, and modulation, indi-

cating "Medium"; (4) color, or the spectrum scale, considered as to hue, depth, and intensity; (5) the value scale from light to dark, called "Notan," the Japanese word for "light to dark value." The Principles of Design, or what the author terms "The Threefold Rule of Unity," are: (1) Repetition, or Parallel Relation, which may be contiguous, alternate, or proportional; (2) Centralization, which may be concentric, radial, or axial; (3) Symmetry, or Proportional Relation, as to shape, position, movement, and color. This terminology should be compared with the vocabulary assembled in the "Report of the Committee on Terminology," listed under "Books on Art Education" in this bibliography.

BLANC, CHARLES

THE GRAMMAR OF PAINTING AND ENGRAVING. New York, Hurd & Houghton, 1874. Translated by K. N. Doggett.

A partial translation of "Grammaire des Arts du Dessin." Chapter VII relates to "Arrangement." The discussion of figure composition is based on the work of the Italian masters.

CRAIG, GORDON

ON THE ART OF THE THEATRE. Chicago, Brown's Bookstore, (1911). Reprint: Boston, Small, Maynard, 1924. 16 half-tone plates after drawings by the author.

The author was one of the first to popularize the modern point of view that the theatre is essentially one of the visual arts. Craig holds that the stage-director is the controlling artist of the theatre, not the dramatist. The stage-director's "work as interpreter of the play of the dramatist is something like this: he takes the copy of the play from the hands of the dramatist . . . He then reads the play, and during the first reading the entire color, tone, movement, and rhythm that the work must assume comes clearly before him." In other words: play production is an interpretation and not a representation of the words of the dramatist.

CRANE, WALTER

LINE AND FORM. London, Bell, 1921.

Profusely illustrated with line drawings by the author and halftone plates after the work of the old masters. The chapter on the space divisions of a wall would interest the mural painter.

CURTIS, NATHANIEL CORTLANDT

ARCHITECTURAL COMPOSITION. Cleveland, Jansen, 1926. Illustrated with line drawings by the author.

Part VI is entitled "Arrangement" and will be of as much service to the professional artist who is not an architect as it is to the architectural student.

DAY, LEWIS F.

PATTERN DESIGN, A BOOK FOR STUDENTS TREATING IN A PRACTICAL WAY OF THE ANATOMY,

PLANNING & EVOLUTION OF REPEATED ORNAMENT. London, Batsford, 1923. Illustrated.

One of the most complete handbooks on the subject. Especially useful because of the plates giving the geometric bases, or "trellises," upon which to place the repeat units.

DOW, ARTHUR WESLEY

COMPOSITION, A SERIES OF EXERCISES FOR THE USE OF STUDENTS AND TEACHERS. Garden City, Doubleday, 1925. Illustrations in black and white and color.

More useful as a picture book than as a text book.

DWIGGINS, WILLIAM ADDISON

LAYOUT IN ADVERTISING. New York, Harper, 1928. Illustrated.

The author is a well-known book-designer and illustrator. He presents arrangements both for pictures and text.

EDWARDS, EDWARD B.

DYNAMARHYTHMIC DESIGN, A BOOK OF STRUCTURAL PATTERN. New York, Century, 1932. Illustrations after decorative line drawings by the author.

Wilford S. Conrow writes: "This is a presentation, synthetically not analytically, of Euclidian pattern development to train artist designers for the creation of designs, some of which have never been seen before." It is the most important statement of the geometry of design.

FARLEIGH, JOHN

GRAVEN IMAGE, AN AUTOBIOGRAPHICAL TEXT BOOK. London, Macmillan, 1940. Profusely illustrated.

Relates to wood-engraving. There are twenty half-tone plates after the line and wash drawings by Bernard Shaw as "layouts," which Farleigh followed in illustrating "The Little Black Girl" and other literary work by Shaw.

HAMBIDGE, JAY

DYNAMIC SYMMETRY AS USED BY THE ARTISTS. New York, Brentano's, 1923. Illustrated with plates after Denman Ross, Howard Giles, and George Bellows.

Wilford S. Conrow writes: "This is the only book Hambridge wrote for artists. The others were for proving his case to archaeologists, and the poorest thing he did. He felt that way about it."

HOGARTH, WILLIAM

THE ANALYSIS OF BEAUTY. London. Printed for the author by J. Reeves, 1763. 2 folding plates. Also: Pittsfield, Mass., Silver Lotus Shop, 1909. Illustrated.

A handbook on English Baroque composition. The five "Fundamental Principles" of composition used to obtain "Fitness" are: (1) Variety, (2) Uniformity, (3) Regularity, or Symmetry, (4) Simplicity, or Distinctness, (5) and Quantity. (pp. 11, 12). Hogarth explains that "The Line of Beauty" is the spiral and not the flat curve, and presents for discussion, his "Country Dance," on one of the engraved plates. In the border of the plate is a group of abstract lines which Hogarth had in mind when he composed the figures in his picture "as two or three lines are sufficient at first to show the intention of an attitude." Hogarth aimed for "joint sensations of bulk and motion" (p. 69). To gain

movement he used "Intricacy" of detail in order to "lead the eye a kind of chase" from one position to another (p. 28); and "to give the idea of rest and motion" (p. 20).

MEDER, JOSEPH

DIE HANDZEICHNUNG. Vienna, Schroll 1923. 2d Edition. 353 line and tone illustrations, some in color.

The "indispensable" volume on the subject of drawings by the old masters. The pictures are grouped according to subject-matter. The second section relates chiefly to figure composition, discussed according to *style*, *technique* and the *spectator*. In the Gothic style of composition the technique was tempera, or fresco, and the spectator was relatively near the picture. The most frequent arrangement was the placing of a figure on a central vertical axis with figures on either side to balance; and Raphael's "Sleeping Knight" and Van Eyck's drawing for Saint Barbara are reproduced as examples of formal Gothic symmetry. During the Renaissance pictures were painted on a larger scale and the spectator was further away from the picture plane. The increasing interest in the study of perspective and anatomy enabled the artists to place figures against architectural backgrounds in dramatic attitudes. Frequently figures were stationed on checker-board "ground plans," or "pavements" drawn in one-point perspective in which the point of convergence was near the center of the picture for one system of lines; and the lines at right angles to this system were parallel to the horizon. In preliminary work the figures were often first drawn in the nude. Such composition studies by Raphael and Leonardo are reproduced. In Baroque composition the spectator in the spacious rooms viewed pictures in which two point perspective was used, both vanishing points sometimes falling without the picture frame. Finally the spectator looked upward and an oil sketch for a Baroque ceiling by Gaulli is reproduced, with the finished painting, for purposes of comparison.

NOBBS, PERCY E.

DESIGN: A TREATISE ON THE DISCOVERY OF FORM. London, Oxford, 1937. 177 line illustrations.

An extremely useful book extensive in scope, and compact in form. Written primarily for architects, but of general interest. The book begins with a brief summary of art theories. There follow discussions of the nature of color-vision, and the appreciation of color. Then there is a discussion of the nature of form, followed by one on the realization of form. Other sections include: Scale; Proportion; Subject in Ornament; Placing of Ornament; Function and Form; Elements of the Plan, in Architecture; Town Planning; Structural and Economic Analysis; Architectural Composition; Elaboration of Detail; The Graphic Arts; and Sculpture.

PEARSON, RALPH

EXPERIENCING PICTURES THROUGH ANALYSIS OF ANCIENT AND MODERN WORKS, AND THROUGH PRACTICE OF THE PROCEDURES WHICH MAKE THOSE WORKS EFFECTIVE. New York, Brewer, Warren and Putnam, 1932.

Appointed Montana U. Professor

Alexander Masley has been appointed visiting professor of art at the Montana State University, Missoula, Montana, for the 1942 summer session. Masley's gouache, *Vitamin Shopping*, took an award in the recent Defense Art Contest.

Devoe Artists' Materials



Devoe Combines
Craftsmanship with Chemistry

1. Do you know how consistency of color is controlled?
2. What is the romantic story of American Cobalt Blue?
3. What laboratory progress is being made in improving permanency?

Find the Answers in
"NOTES FROM THE LAB."
Write for a free copy of this informative paper on artists' materials.

Devoe & Raynolds
COMPANY, INC.
44th Street & First Ave., New York, N. Y.

ARTISTS' CANVAS CLOVER BRAND*

Linen and Cotton
TIME Tested

Also
CANVAS PANELS

Ask Your Dealer
Write for Samples

ERNST H. FRIEDRICH, Inc.
110 West 31st Street
New York, N. Y.
Manufacturers of
CLOVER BRAND PRODUCTS
* Registered

Headquarters GENUINE DRY PIGMENTS FOR ARTISTS COLORS

COBALT BLUES	CADMIUM YELLOWS
COBALT GREENS	CADMIUM REDS
COBALT VIOLETS	ULTRAMARINES
CERULEAN BLUES	VERMILIONS
GENUINE AUREOLINE	UMBERS
EMERALD GREENS	SIENNAS
EMERAUDE GREENS	OXIDES ETC.

— Founded 1854 —

FEZANDIE & SPERRLE, INC.
205 Fulton Street New York City

CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery Apr.: *Image of Freedom*.
John Easter Gallery Apr.: *Etchings, Not-Ban-Dian*.
ASBURY PARK, N. J.
Society of Fine Arts To June 8: 5th Annual, Watercolors and Sculpture.
ATLANTA, GA.
High Museum of Art Apr.: *Ben Shute, Robert Rogers, Lamar Dodd*.
AUBURN, N. Y.
Cayuga Museum Apr.: N. Y. Society of Illustrators Show.
BALTIMORE, MD.
Museum of Art To May 10: Paintings, Forrest Lee, Amalie Rothschild; Prints, Miles White, Jr.
Walters Art Gallery To Apr. 30: *Ancient Seals from Mesopotamia*.
BINGHAMTON, N. Y.
Museum of Fine Arts Apr.: 16 Annual, Binghamton Society of Fine Arts.
BIRMINGHAM, ALA.
Art Club Apr.: Annual Jury Show.
BOSTON, MASS.
Dall & Richards Apr. 21-May 5: *Work by Sam Thal*.
Horne Galleries Apr. 20-May 2: Boston Art Club.
Guild of Boston Artists To Apr. 25: Paintings, Alphonse J. Shelton.
Institute of Modern Art To Apr. 26: 18 Artists from 9 States.
Museum of Fine Arts Apr.: Contemporary American Artists; Mrs. J. W. Thorne, Miniature Rooms.
Vose Galleries To Apr. 25: Paintings, Mary Hoover Aiken; Apr. 20-May 9: Robert S. Woodward.
BUFFALO, N. Y.
Albright Art Gallery To Apr. 24: *Print Annual*.
CAMBRIDGE, MASS.
Fogg Museum Apr.: Asiatic Art.
CHICAGO, ILL.
Arts Club Apr. 26-May: *Members Show*.
Art Institute To Apr. 26: 46th Annual, Chicago Artists.
Chicago Galleries Ass'n Apr.: Chicago Painters & Sculptors.
Kuh Gallery Apr.: *Gouaches, Carlos Merida*.
Mandel Bros. Apr.: *Northwest Art League*.
Roullier Galleries Apr.: 32nd Annual, Etchers Society.
CLEARWATER, FLA.
Art Museum Apr.: Fla. Federation of Art.
CLEVELAND, OHIO
Museum of Art Apr.: *Geometry in Art: Ohio Watercolor Society*.
COLUMBUS, OHIO
Gallery of Fine Arts To May 4: Paintings, Walt Kuhn; Apr. 21-May 5: 5th Annual.
DAYTON, OHIO
Art Institute Apr.: Paintings, Alexander Brooks; Soldier Artists; Aquatints, George Mess.
DENVER, COLO.
Art Museum Apr.: Paintings, London Firemen; World War 1 Posters.
DETROIT, MICH.
Art Institute Apr.: American Painting Annual.
FITCHBURG, MASS.
Art Center Apr.: Woodcuts, J. J. Lankester.
GROSSE POINTE, MICH.
Alger House Museum To Apr. 26: *Grosse Point Artists Annual*.
HAGERSTOWN, MD.
Washington County Museum Apr.: "Men of the World," Malvina Hoffman.
HARTFORD, CONN.
Wadsworth Athenaeum Apr. 25-May 17: *Independent Painters*.
HOUSTON, TEXAS
Fine Arts Museum To May 3: Russian Art.
JERSEY CITY, N. J.
Museum of Art To May 2: Painters & Sculptors Soc. of N. J. Annual.
KANSAS CITY, MO.
W. R. Nelson Gallery Apr.: Paintings, Negro Artists.
LAWRENCE, KAN.
Thayer Museum Apr.: *Print Show*.
LOS ANGELES, CAL.
Foundation of Western Art To May 2: 9th Annual, So. Cal. Watercolors.
Museum of Art To Apr. 26: 3rd Annual, Artists of Los Angeles; Watercolors, Barre Miller.
Municipal Art Commission Apr.: California Art Club.
Stendahl Art Galleries Apr. 20-May 9: Paintings, R. MacDonald Wright, Morgan Russell.
Vigoreno Galleries To May 2: *Work by Raoul Dufy*.

LOUISVILLE, KY.
Speed Memorial Museum To Apr. 26: *Jerome Myers Memorial*.
MANCHESTER, N. H.
Currier Gallery Apr.: Prints, Sybilla M. Weber, A. Hugh Fisher.
MEMPHIS, TENN.
Brooks Memorial Gallery To Apr. 27: Paintings, Vincent Van Gogh.
MILWAUKEE, WISC.
Art Institute Apr.: 29th Annual, Wisc. Painters and Sculptors.
MINNEAPOLIS, MINN.
Institute of Arts Apr.: International Watercolors. 6th Annual, Big Ten.
Walker Art Center To Apr.: Chinese Paintings.
NEWARK, N. J.
Art Institute of Today To Apr. 25: *Work by Gus Mager*.
Newark Museum Apr.: Contemporary Paintings & Sculpture.
NEW HAVEN, CONN.
Yale Gallery Apr.: Paintings, Dr. Harold Burr.
NEW ORLEANS, LA.
Arts & Crafts Club Gallery Apr.: *Members Show; Annual Competition*.
PHILADELPHIA, PA.
Art Alliance To May 3: *Work by Fletcher Martin*; To May 8: *Work by Justin Pardi*.
Newman Galleries To Apr. 23: *Sculpture, Peter Fingesten*.
Academy of the Fine Arts Apr.: Permanent Print Collection.
Philadelphia Museum Apr. 18-May: *Silk Screen Prints; Contemporary French Painters*.
Print Club To May 2: 19th Annual, American Etchings.
Woodmere Art Gallery To Apr. 26: 3rd Annual.
PITTSBURGH, PA.
Carnegie Institute Apr.: Paintings,

Louise Pershing; *Art of Australia*.
PITTSFIELD, MASS.
Berkshire Museum Apr.: Paintings, Allan Davidson.
PORTLAND, ORE.
Art Museum Apr.: *Modern Mexican Painters*.
PROVIDENCE, R. I.
Art Club To Apr. 26: Paintings, Pastels, Blockprints.
R. I. School of Design Apr.: Gordon School Art Show.
RICHMOND, VA.
Fine Arts Museum Apr.: Paintings, Glenna Latimer; Apr. 22-May 8: Paintings, Catherine Moomau.
ROCHESTER, N. Y.
Memorial Art Gallery Apr.: Thorne Miniature Rooms; Print Show.
ST. LOUIS, MO.
City Art Museum Apr.: Artists' Guild of St. Louis; American Indian Art.
Eleanor Smith Galleries To Apr. 25: *Watercolors, Fred Dreher*.
ST. PAUL, MINN.
St. Paul Gallery Apr.: Oils, Cameron Booth.
SAN DIEGO, CAL.
Fine Arts Gallery Apr.: *Work by Otto Schneider; Watercolors, Michael Czaja*.
SAN FRANCISCO, CAL.
Palace of Legion of Honor Apr.: *Britain at War; Maryland Artists; Work by Larsen Lorenzen, Roy Bertrand, Edward Corbet, Rowena Meeks Abby*.
M. H. De Young Memorial Museum Apr.: *Blanche Bates Memorial; Indian Textiles*.
Museum of Art To May 3: *Work by Eric Mendelsohn; Horace Pippin*.
SANTA BARBARA, CAL.
Museum of Art Apr.: *Pre-Columbian Art; Old Masters; Meyer Hi-*

ler; Chinese Watercolors.
SARATOGA SPRINGS, N. Y.
Skidmore College Apr. 23-May 1: Paintings, Alfrida Storm.
SEATTLE, WASH.
Art Museum To May 3: *Northwest Watercolor Society Annual; Work by Mark Tobey*.
Univ. of Washington Apr.: *Screen Prints*.
SPRINGFIELD, MASS.
Museum of Fine Arts To Apr. 2: *Deerfield Valley Art Ass'n*.
TERRE HAUTE, IND.
Swope Art Gallery Apr.: *Contemporary American Art*.
TOLEDO, OHIO
Museum of Art To May 3: *Contemporary Chitean Art*.
TOPEKA, KANSAS
Mylvane Art Museum Apr.: *Work by Howard Church*.
TORONTO, CANADA
Art Gallery To May 3: 15th Annual Canadian Watercolor Society; Graphic Art Society 19th Annual.
TORONTO, CANADA
Munson-Williams-Proctor Institute Apr.: *Color Prints; Paintings, Genda Becker With*.
WASHINGTON, D. C.
Corcoran Gallery To Apr. 26: 46th Annual, Washington Watercolor Club.
National Gallery Apr.: *Old Masters*.
U. S. National Museum Apr.: *Washington Society of Etchers*.
WILLIAMSTOWN, MASS.
Lawrence Art Museum Apr.: *Five Centuries of Italian Painting*.
WILMINGTON, N. C.
Museum of Art To Apr. 26: *Modern Architecture in North Carolina*.
WORCESTER, MASS.
Art Museum Apr.: *Disney Retrospective*.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (26W8) Apr. 19-May 2: Paintings, Tschacbasov, Acquavella Galleries (38E57) To Apr. 25: Paintings, Tade Styka, Academy of Allied Arts (34W86) To May 16: Spring Salon.
H. V. Allison & Co. (32E57) Apr.: *Work by Martin Petersen*.
American British Art Center (44 W50) Apr. 18-May 2: Drawings, Artur Halmi.
American Fine Arts Society (215W 37) To Apr. 28: 26th Annual, Society of Independent Artists.
An American Place (509 Madison) Apr.: Paintings, Arthur G. Dove, Argent Galleries (42W57) Apr. 20-May 2: Watercolors, Alice Acheson; Memorial, Jane C. Stanley.
Artists Gallery (113W13) To Apr. 27: Watercolors, Arthur Silz.
Associated American Artists (711 Fifth) April 20-May: Paintings, Paul Burlin.
A.W.A. Gallery (353W57) Apr.: Artist Member Show; Miniature Rooms, Paul E. MacAllister.
Babcock Galleries (38E57) To Apr. 18: Watercolors, Julius Delbos.
Barbizon-Plaza Galleries (101W58) To May 3: Watercolors, Jeanne Merte.
Belmont Galleries (26E55) Apr.: "Music on Canvas."
Biernou Gallery (32E57) To Apr. 25: Paintings, Alfred Pelland.
Bland Gallery (45E57) Apr.: Americana.
Bonestell Gallery (108E57) Apr. 20-May 2: Paintings by Children 3,000 Miles apart.
Brooklyn Museum (Eastern Plwy) To Apr. 19: 26th Annual, Brooklyn Artists.
Buchholz Gallery (32E57) Apr.: Paintings, Karl Knaths.
Carstairs Gallery (11E57) Apr. 20-May 2: Paintings, Thierry Osborne.
Clay Club Gallery (4W8) Apr.: 10 Years of Sculpture, Geo. Cerny, Contemporary Arts (38W57) To May 8: *Work by Botto, Klomka, Presser*; To May 2: Recent Paintings, Harry Dix.
DeMotte Galleries (39E51) Apr.: *Art and the Stars*.
Downtown Gallery (43E51) To May 2: Spring Exhibition.
Durand-Ruel (12E57) To Apr. 25: *Renold's Late Period*.
8th Street Gallery (33W8) Apr. 19-May 2: *Audubon Artists' Society*.
Ferarrell Galleries (63E57) To Apr. 19: *Arthur K. D. Healy*.
Fifteen Gallery (37W57) Apr. 20-May 2: Paintings, Norman Mason.
Findlay Galleries (69E57) Apr.: 19th Century American Paintings.

French Art Galleries (51E57) Apr.: *Modern French Paintings*.
460 Park Avenue Apr. 20-May 2: Paintings, Amy Jones.
Gallery of Modern Art (18E57) Apr.: 19th & 20th Century French Paintings.
Grand Central Art Galleries (15 Vanderbilt) Apr. 21-May 2: *Prix de Rome Competition; (Hotel Gotham, 2W55) Apr. 20-May 2: Work by Aldro T. Hibbard*.
Hanser Galleries (68E57) Apr.: *Objets d'Art*.
Harlow, Keppel & Co. (670 Fifth) Apr. 21-May 23: *Print Show*.
Harriman Gallery (63E57) Apr.: Watercolors, Patsy Santo.
Kennedy & Co. (785 Fifth) Apr.: *Old Sporting Prints*.
Kleemann Galleries (38E57) Apr.: *Work by Louis Ross*.
Knoodler & Co. (14E57) To May 9: *Flemish Primitives*; Apr. 20-May 9: Paintings, Joseph Stella.
Kraushaar Galleries (730 Fifth) April 21-May 16: *Contemporary American Artists*.
John Levy Galleries (11E57) Apr.: *Work by Eastman Johnson*.
Lilienfeld Galleries (21E57) To May 2: Paintings, Borislav Bogdanovich.
Macheth Gallery (11E57) Apr.: 50th Anniversary Exhibition.
Matise Gallery (51E57) Apr. 21-May 9: Paintings, Yves Tanguy.
Guy Mayer (41E57) Apr.: *Print Show*.
M. A. McDonald (665 Fifth) Apr.: 17th Century Dutch Prints.
Metropolitan Museum (Fifth at 82) Apr.: Rembrandt; Prints by Piranesi.
Midtown Galleries (605 Madison) To Apr. 25: *Waldo Peirce*.
Milch Galleries (108W57) To Apr. 25: Watercolors, John Whorf.
Museum of City of New York (Fifth at 103) Apr.: "Men Against Fire."
Museum of Modern Art (11W53) To Apr. 26: *Children's Modern Art Festival*; To May 3: *Henri Rousseau*.
Museum of Non-Objective Painting (24E54) Apr.: *Group Show*.
National Academy Galleries (1083 Fifth) Apr.: 116th Annual.
Newhouse Galleries (15E57) Apr.: *Sporting Pictures*.
Newman Gallery (68W55) Apr. 20-May 9: *Watercolor Group Show*.
Newton Gallery (11E57) Apr.: 18th Century English Portraits.
N. Y. Botanical Garden Museum To Apr. 19: 20th Annual, Bronx Artists' Guild.
N. Y. Historical Society (170 Cen-

tral Plk. W.) Apr.: "American Calls."
Nierendorf Gallery (18E57) Apr.: *Paul Klee; "Art of the Stone Sea"*.
Number 10 Gallery (19E56) Apr. 20-May 2: Paintings of the Argentine, Guido Horvath.
Old Print Shop (150 Lexington) Apr.: "Honest Americana."
James St. L. O'Toole (24E64) Apr. 17-May 2: Paintings, Rodier and Patrick O'Connor.
Passadott Gallery (121E57) Apr. 25: Paintings, Synge, Menkes; Apr. 27-May 9: Paintings, A. E. Gallatin.
Perla Gallery (32E58) To Apr. 31: *Costume Designs by Chirico*.
Pinacotheca (20W58) To May 1: Paintings, Eva Model.
Puma Gallery (59W56) To Apr. 26: *Modern Christs*.
Rehn Gallery (683 Fifth) To May 2: *Work by John Carroll*.
Riverside Museum (310 Riverside Dr.) Apr.: *Latin-American Prints*.
Paul Rosenberg & Co. (16E57) To Apr. 25: Paintings, Georges Braque.
H. F. Sachs Gallery (63E52) Apr.: "The Animal in Ancient Art."
Scheffer Galleries (61E57) Apr.: *Old Masters*.
Schneider-Gabriel Galleries (71E57) To May 2: Paintings, Grigori Gluckmann.
Schoenemann Gallery (605 Madison) Apr.: *Old Masters*.
Schultheis Galleries (15 Madison Lane) Apr.: *Fine Paintings*.
Andre Seligmann (15E57) Apr.: *Landscapes by Living American and European Artists*.
Jacques Seligmann (5E57) Apr.: *Gothic and Renaissance Tapestries*.
E. & A. Silberman (32E57) Apr.: *Old and Modern Paintings*.
60th Street Galleries (22E60) Apr. 17-May 7: Paintings by 5 American Artists.
Sterner Galleries (9E57) Apr.: Paintings, Harold Sterner.
Uptown Galleries (249 West End) To Apr. 21: *Chris Ratter*.
Vendome Gallery (23W56) To Apr. 27: Paintings, Gertrude Van Alen.
Wakefield Bookshop (64E55) To May 9: Oils, Felicia Meyer.
Weyhe Gallery (704 Lexington) Apr.: *Master's Handwriting*.
Whitney Museum (10W8) Apr.: *Sculpture and Drawings*.
Willard Gallery (32E57) To May 2: Watercolors, Gina Kne.
Howard Young Gallery (18E57) Apr.: *Old Masters*.
Zborowski Gallery (61E57) To May 2: Drawings, Max Jmines.

Y.
May 1

Northwest
al; West

pr.: Mar

Apr. 20
e's.

Conten

3: Con

pr.: Work

15th An
or Society
h Annual

Institu
tings, Co

26: 400
intercolor

ld Master
pr.: Wash
s.

Apr.: Fin
mining.

26: Nov
orth Cav

ney Revo

"Amerin

E57) Apr
the Beas

E56) Apr
of the Ar

Lexington
ana."

24E54) Am
Roderic

21E57) T
Symm
9: Pond

To Apr. 11
thirico.

To May 1
l.

3) To Ar

th) To May
roll.

10 Riveru
rican Prio

(16E57) To
Georges Bu

3E52) Am
ent Art.

1E57) Apr

ries (71E57)
s. Grigor

(605 Maf
ers.

(15 Maf
intings.

5E57) Apr
ng Ameri

5E57) Apr
ce Tapestr

3E57) Apr
ntings.

(22E60) Apr
by 5 Am

9E57) Apr
Stern.

9 West End
tter.

W56) To Apr
ade Van Al

(64E55) To
Meyer.

at Lexington
duwriting.

10W8) Apr
ings.

7) To May
(see

llery (1E57)

1E57) To Apr
Jiminez.

Art Dige